

FEMZINE

Safe Sex Misrepresentation

Disempowering

he Media Catherine Davidson Billie

Mother Lori Goddard Half Breed

istors Bluesky Tanguay Woman United

Hitler Naomi Keith Skank

Lyca McGreevy Privileged

Lisa Myers Stephanie On this

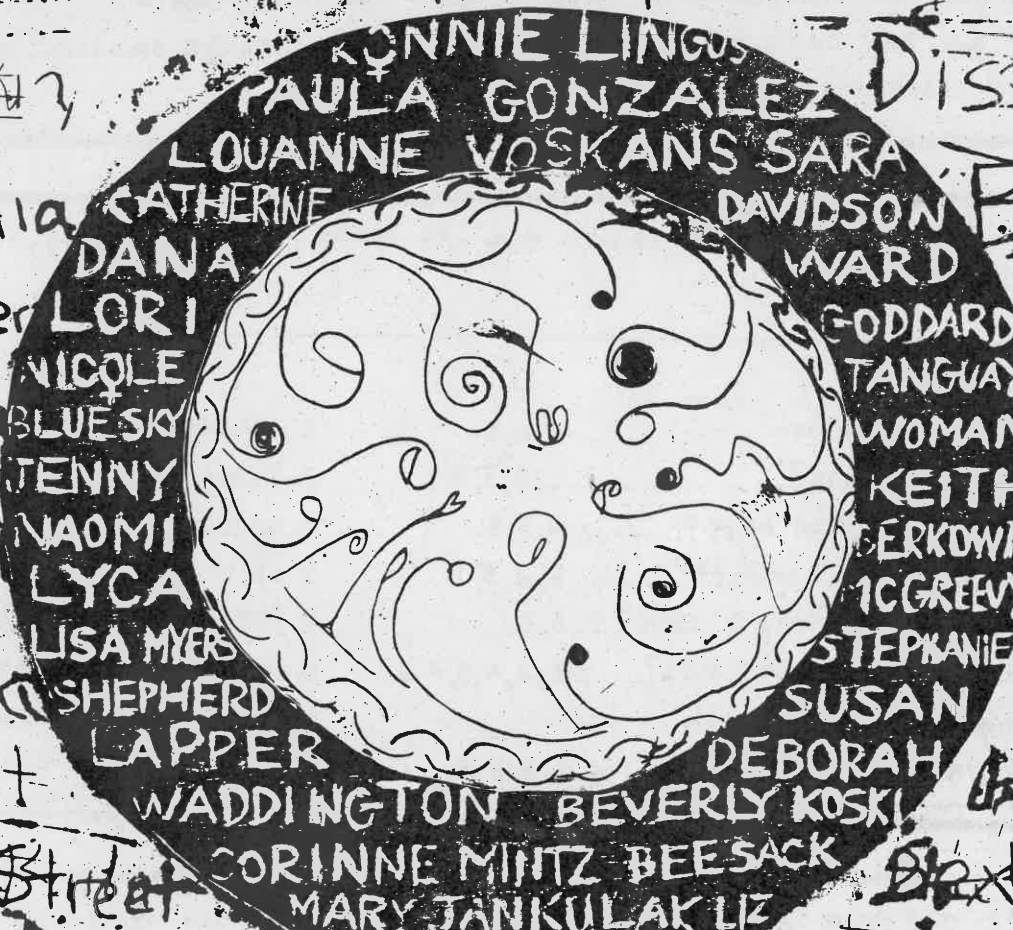
Shepherd Susan On this

Lapper Deborah On this

Waddington Beverly Koski On this

Corinne Mintz Beesack Sexual Abuse

Mary Jankulak Liz Bashing Phantoms



egotism Lesbian

Personality R

omyh, Native

vil Disobedience

ymynis. Network

Bashing Phantoms

Assault

Other Bad Man

Toronto Dis-abled

Chicken Milk

"Don't beat around the bush, get down to it honestly & safely!"

Safer Slut Quiz

by Ronnie Lingus

You need to make sex safer when:

- either of you has a genital infection, including yeast & gardnerella (vaginitus)
- either of you has hangnails or cuts on your hands & fingers
- either of you has cuts in your mouth or throat (beware smokers, cold victims & cheek biters!)

What tantalizing tool do you use to make the following sleazy situations safer?

TOOLS

- (GO TO →)
- A. Going down on her? 4, 6, 8.
 - B. Fucking a penis? 1, 2, 7, 8.
 - C. Fisting a cunt or butt? 2, 5, 8.
 - D. Fingering a cunt or butt? 1, 2, 5, 8.
 - E. Blowing or sucking a cock? 3, 8.
 - F. Touching moist, nasty bits? 1, 2, 4, 5, 7, 8.
 - G. Using that sexy toy on moist, nasty bits? 1, 2, 7, 8.

1. nonoxynol-9 latex condom
2. lubed latex condom
3. unlubed latex condom
4. split latex condom
5. latex glove & lube
6. dental dam (washed)
7. nonoxynol-9 product
8. soap & water wash

DENTAL DAMS don't SUCK

- the pores are big enough for HIV fluids to pass through
- they're not as common, cheap or versatile as condoms
- they're thick and far less fun than split condoms
- you don't want to suck on the questionable shit they're made with

ALWAYS DO ME

- with contraception, if applicable, AND safer sex in mind
- after we've washed with soap & water (hands & nasty bits!)
- with a variety of condoms strewn about!
- with lube (unless you're sucking on it)

FEMZINE 2 BLOOR ST. W., STE. 100, BOX 120
TORONTO, ONT. M4W 3E2 CANADA

EDITOR/LAYOUT/DESIGN: Melanie Aguila, Stephen Perry (lay out - he did all the half tones!)

CONTRIBUTORS: Bee (as in bumble) Sack, Beverly Koski, Blue Sky Woman, Corinne Mintz, Dana Ward, Deborah Waddington, Earth First, Jenny Keith, Kennie Lingus, Lisa Myers, Lori Goddard, Louanne Voskans, Lyca Mc Groovy, Mary Jankulak, Naomi Berkowitz, Nicole Tanguay, Paula Gonzalez, People for the Ethical Treatment of Animals, Sara Katherine Davidson, Shary Boyle, Stephanie Shepherd, Susan Lapper, and the Women's Almanac.

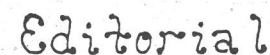
THANKS: Ontario College of Art and Design Student Union for providing 3/4 of the costs, Stephen Perry, Chris Iler, Carol Laing, Deborah Waddington, Lorraine Barnaby, Tracey Tief, Paula Gonzalez, Adriana Canzio, Jemal Hamilton, Glenn Salter, Louanne Voskans, Mac, Mel (the other Mel) & Kel, Soot Rag, Flea Bite, Drastic Solutions, and Mama & Papa (Hindi ko magagawa ang kalahati ng mga ginagawa ko kung wala ang iyong tulong).

≡ ♀♀ ON BOARDS ≡

This was a collaborative piece between Paula Gonzalez and myself. I came up with the concept and text, and Paula interpreted it into imagery. This is a recreation of an actual incident, but it happens almost every time I skate. It is a metaphor for other situations, because when a womyn is ridiculed it is most often from a male reference. And when she enters an unofficial "Men's Club," she is treated differently (whether positively or negatively).



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Editorial

In spirit of the do-it-yourself ethic that exists in the hardcore (hc) scene, I wanted to start a fanzine after having done the SUMMER SQUASH OR HE'S TOO FLAT FOR ME compilation with Chris Iler. A few of my reservations about doing this project was my lack of experience in writing/editing and the amount of knowledge I had. But does a fanzine have any real restrictions or set guidelines? Does a fanzine editor have to have a prestigious background in writing/editing? I would have to say "no" to both questions. One of the reasons why I'm doing this project is to gain knowledge in writing/editing and to learn more about wymyn's experiences and interests.

FEMZINE is a publication made by wymyn. The writing, artwork and lay out were all done by wymyn, except Stephen Perry who did all the half tones for me. Although I had help from my male friends in terms of resources, information, and support, the 'zine itself is in a wymyn's perspective. It does not encompass ALL wymyn's perspectives, since it is only the contributors and myself that are in this issue.

The hc scene is male dominated. The majority of bands, people who put out shows, 'zine editors & contributors,are male. That is not to say that there aren't any females involved, because there is but fair recognition isn't given to wymyn. Many (NOT ALL) bands and 'zines assume they are speaking to a male audience, so I felt it necessary to bring an all wymyn 'zine into the hc scene. By doing this I hope to create a non-threatening environment and encourage wymyn to speak out and communicate with each other. I also hope that men will be interested in reading this and not feel excluded. This is not only a forum for wymyn to speak out, but something that wymyn can relate to and acknowledge that there is a community of wymyn in the hc scene. However, this goes beyond the hc scene since some of the contributors are not directly part of the hc scene.

The contributors that are in this first issue are from different communities. It wasn't important for all the contributors to be from the hc community. I wanted to expose wymyn's work, experiences, and interests to the hc scene. In this issue I have brought together wymyn from the art community and the hc community, because I see many similarities between the two. One common practise is that both communities try to find ways of expression different from mainstream society. The focus on the two communities was also done as an



extension of myself, since I belong to both communities and so do some of the wymyn presented here. I asked each contributor to do a write up about themselves to accompany their piece (some chose not to), because they are only representing themselves and not ALL wymyn. The purpose was to provide the reader with a sense of where the writer is coming from. Even though we were brought together in this issue, that does not mean we share the same experiences and interests as wymyn. This also brings up another point that there are different kinds of feminism. It is misleading to think that there is only one.

I was reading a text by Caren Kaplan on deterritorializations (*Deterritorializations: The Rewriting of Home and Exile in Western Feminist Discourse*) and came across a few lines which made complete sense: "All women are not equal, and we do not have the same experiences (even of gender oppression). When we insist upon gender alone as a universal system of explanation we sever ourselves from other women. How can we speak to each other if we deny our particularities?" This gave me the idea of opening the next issue to wymyn of Colour, Bisexual? and Lesbians, because our oppression does not stop at gender. That reminds me, I am now accepting submissions for the next issue. All contributions are welcome!

Some notes about FEMZINE

•THE BAND INTERVIEWS

After doing the final edit of the Interviews with Chicken Milk, Mourning Sickness, and Shary, I gave them each a copy of it so they would have the opportunity to revise what they said. I'm trying to evoke fair representation and portrayal of wymyn. By doing this, the interviewer (that's me!) is put on a more equal level to those being interviewed. What this means is that FEMZINE is becoming more accountable to the representation of the bands. I also tried to keep the interviews as accurate an account of what was being said to prevent the interviewed from being taken out of context.

•THE CONTRIBUTORS

A few weeks before the (ever-changing) deadline, I had a get together with the contributors. The aim was to have an exchange of ideas based on what we were doing, but more importantly it was done to begin to know each other.

Melanie Maria Liwanag Aguilera



The image on the borders of the Editorial was taken of me about seven years ago.

TAKEN FROM A SHOW AT THE COFFEE HOUSE ON OCT. 22, 1989.
PHOTO BY HELENE



Louanne Voskans does a hardcore fanzine out of the Toronto area called TUNGA-TUNGA and is also working on a second collaborative project with Susan Lapper of Dancing Fish Press.

Not everyone believes that punk is about more than just another style of music. Not everyone regards punk as a counter-culture which aims to create and live out alternatives to the ugliness and corruption which is promoted by many members of the white western middle-class. For those who choose to interpret punk as a style of music—nothing more and nothing less—what I'm about to write will likely seem highly trivial and irrelevant; but for those who do see punk as something more than music, I hope that some consideration will be given to what I have to say.

I'm writing this column for a magazine about women. Presumably, most of you have bought this magazine have done so, at least in part, because you believe that women's ideas are valuable and you support the concept of having a forum which presents issues from some women's points of view. In short, if you bought this magazine, you are probably like most other

"punks," in that at least on a conscious level, you are probably anti-sexist.

I'm sure that most of us could point out many aspects of sexism within the world of punk rock. Certainly, such regressive attitudes and instances do exist and are too numerous to mention in this particular article. While such sexism cannot go unrecognized and its harm cannot be downplayed, I would nonetheless still assert that punk is probably one of the least sexist types of contemporary music. I say this because there is, for the most part, some informally arrived at consensus among "punks" that sexism is undesirable. Unlike other musical genres, punks of ten point out occurrences of sexism within their own "scenes." If, for example, a band was to release an album with discriminatory or degrading lyrics, chances are high that some other band, 'zine editor, or consumer would be quick to publicly confront and question the people who were responsible

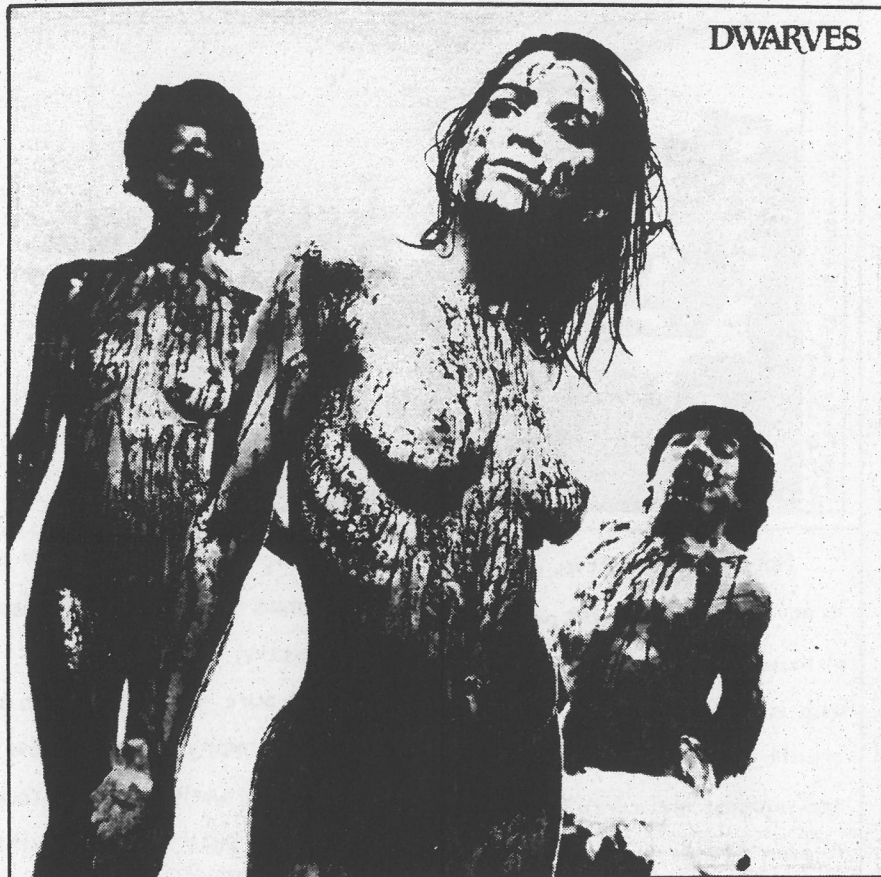
for these lyrics. I don't think that this type of confrontation happens as often as it should happen, and I don't think that the subtler forms of sexism are given their due recognition. I do, however, believe that punk communities are full of people with good intentions. Such good intentions, as we all know, are virtually meaningless in and of themselves. Good intentions do not solve problems. What we need is action, both organized and spontaneous, if we are serious about curing punk of its sexist ailments. Good intentions can, however, motivate such action, and it is the many instances of peoples' desire to do good which keep me involved in punk and furnish me with a heart full of hope for the alternatives that we really can create and live if we channel our energy into the right places.

Everything I've written up to this point is sort of hazy (and I admit dis-jointed) backdrop for a concern of mine that I want to present.

And that concern is my observation of a growing tendency of usually socially-aware people within the punk scene to neglect an alternative vision and instead to succumb to the pressures to adopt mainstream ideals, particularly when it comes to sexism. I think that this concern of mine is best exemplified by the recent supportive popularity given to THE DWARVES and their "Blood, Guts & Pussy" LP.

I'm not about to provide you with a long history of THE DWARVES or a detailed list of their "offences." Frankly, I don't know a lot about this band, and I admit that outright. But if you're like me, you have, in the last few months, become very aware of this band, their recent recorded release, and all of the hype surrounding them. And you probably feel that you know enough about this band to form some sort of opinion. From what I know of this band I've decided that I don't like what they're about. The cover of their LP depicts two women and one man, all nude and covered in blood. In the photo, the man's genitals are hidden, while the women's genitals are exposed - an obvious imbalance of power to begin with. The aggressive expression on the man's face which is directed towards the women (plus the fact that he is holding a bloodied animal) suggests that he is the

DWARVES



COVER OF "BLOOD, GUTS & PUSSY"

one responsible for the blood-covered bodies. I can't claim to know exactly what this picture is suppose to represent but based on THE DWARVES' reputation, the name of their records and song titles like "Cash Wagon," I think it's safe to assume that the cover photo is not meant as a battle-cry to stop violence against women. Some people might respond by saying "lighten up - it's just a joke." Well, I don't believe that this record cover will incite men to go out and rape (but at the same time, the portrayed nonchalant expressions on these women's faces in response to their nude and bloody physical condition does send out

a dangerous and unrealistic message), but since this cover does suggest that some form of sexual violence has occurred, I find it a little difficult to either laugh or be indifferent. I realize that it's not my place to determine what does or does not constitute humour, but take this cover to a rape crisis centre or a home for battered women, and I'm willing to bet that there won't be too many laughs there either. Indeed any woman who knows the fear (even if not the experience) of violence that accompanies walking alone at night or even going out on a date isn't likely to see a lot of humour in something like this.

It's not at all the sexual explicitness of THE DWARVES that disturbs me, it's their treatment of women that I'm upset by. Song titles like "Gash Wagon", "Insect Whore", and "Skin Peppin' Slut" are dehumanizing and degrading to women. And I can't understand how those same "liberated" people who tell those offended by THE DWARVES' record to "lighten up" can simultaneously condone the band's usage of the word "slut" a term which intends to stigmatize women for uninhibited sexual activity. Can someone please explain that one to me?

This band is really popular right now. I know a lot of people that like them - people who I don't believe to be sexist bigots. The question I want to ask is why do so many "alternative-minded" people like this band? The band's disrespect of women is a highly integral part of what THE DWARVES are about, if not their claim to fame itself; what is it about such attitudes that punks find so appealing? Some might answer that it's not the attitudes but instead the music that so many people find intriguing. Well THE DWARVES music is pretty great but this argument is just like the one put forth by those who go around praising the likes of SKREWDRIVER for their musicianship in spite of their obvious racist white-power

sloganeering. I personally can't accept this argument from people who view punk as something more than simply a style of music. Others might respond that it is the fresh defiant attitude of THE DWARVES amidst a sea of other boring and complacent punk bands that is the source of appeal. To those people - I would ask you to consider just how defiant THE DWARVES actually are. Sexism is a constant and pervasive aspect of white western middle class mainstream culture. One does not need to look far to see the violence to and degradation of women within many facets of this aforementioned cultural system. The usage of sexist and degrading depictions of women to sell products is probably as old as advertising itself. THE DWARVES album uses this exact process - degrading depictions of women's bodies, simply tailored to suit a certain type of market.

If you think that I'm calling for the censoring or banning of "Blood, Guts & Pussy," you're wrong. I do not believe in censorship, and I'm not even suggesting that people should boycott this album or this band.

If you think that this article's purpose was to criticize THE DWARVES, then you've missed my point entirely. In fact, for some twisted reason, I feel the need to apologize for using this band as

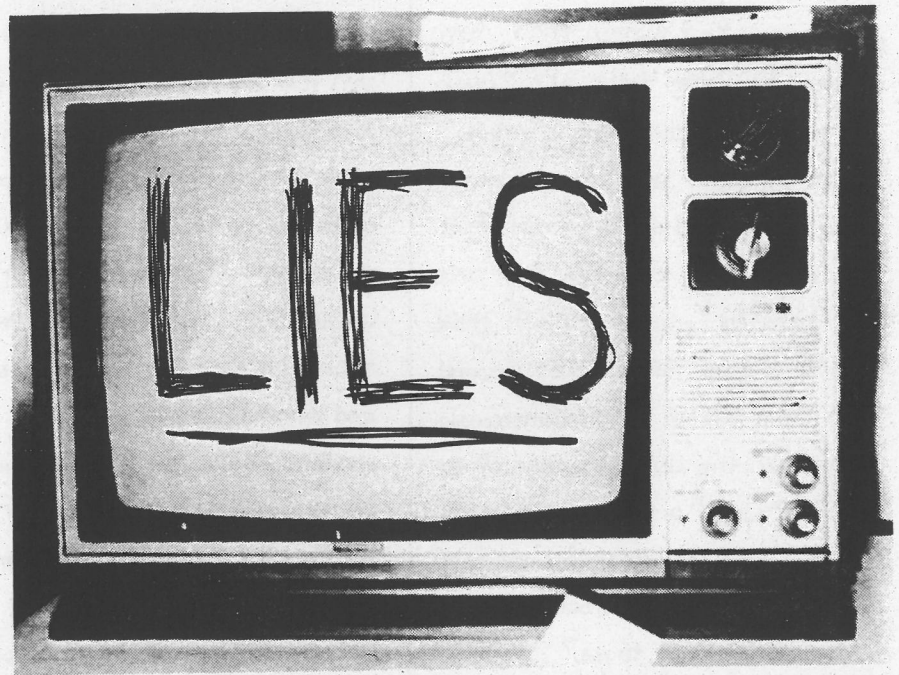
the focus for my argument; I do not believe that THE DWARVES are the problem, I think they're merely one symptom of a greater problem.

And for the record, I hope that I didn't come off sounding like a member of the self-righteous thought police. I realize that I'm the farthest thing from perfect.

What I have been trying to get at here is that it's important to understand ourselves and to confront ourselves. We have to ask ourselves why we find certain things appealing, and not simply to accept things put in front of us. If we really do want to create and live out an alternative vision, then I think we should stay true to those ideals for as long as they exist within us. It's easy to feel defeated, I know, and because we sometimes feel defeated, we (and "we" includes me) sometimes settle for less than we originally intend to accomplish. I believe that we really can live out that dream of creating a community wherein ugliness and corruption, including sexism, has no place. We have the potential for a lot of creativity in thought and action and we don't have to settle for the inhumanity that certain portions of the rest of the world try to socialize us into. I know we can do better. Let's go for it!!!

Disempowering the Media by Sara Davidson

Sara Katherine Davidson is an expatriate from the Toronto hardcore scene (1983-1988). The following piece is written from the point of view of a white Bisexual woman raised in a middle class atmosphere. A similar critique could and should take place in the context of First Nations, Visible Minorities (at least to white people), perceived handicapped, and non-heterosexual people.



Commercial advertising, is run by privatized organizations whose prime directive is to make money not to perpetuate cultural identity. There is a large problem at the root of these advertisements; an item can be sold only if there is a 'perceived lack' of something, initialized in the potential buyer. Mainstream media ends up not only providing a quagmire of products, it must produce a need for them as well.

This is handled by creating 'ideal' images of people that the consumer will supposedly want to become. These fabricated people are rich, happy or whatever else is supposedly desirable, and these attributes are seen as a result of owning the product. These images then become not only selling devices, but for some, role models in the search

for 'happiness.' The daily bombardment of this type of imagery can cause the 'perceived' lack to be seen as a personality fault.

Unfortunately the commercial media is a white, male dominated institution, therefore, the images presented are what the white male sees as ideal for both men and women. This is riddled with conflicts of interest.

The individual 'perfect male' is a mucho god with fists of steel and leather skin who needs nothing, last of all love and affection. The 'perfect female' is a demure, inoffensive ornament who desperately needs love and withers without men around.

I will use a yogurt commercial to

demonstrate the cultural dictation inherent in highly commercial imagemaking.

Women as workers: four executive women on their lunch break go running into an unoccupied boardroom, eating their diet yogurt sparingly, then flick on a television to watch a soap opera.

Misrepresentation deconstruction.

Problem #1-The four women depicted are all young, commercially pretty (nondescript), 115 pounds, same height

They are all identical, allowing for generalization of them as "women," not as individuals. They, physically, do not even mimic the traits of average middle class white women.

Problem #2-they are acting in a manner similar to the stereotype of school girls

They endure the rigors of the (executive) work world (symbolically, school), anticipating their lunchbreaks in order to take part in what they would rather be doing, watching soaps.

Problem #3 - they are eating diet yogurt sparingly

This perpetuates the unrealistic demand women face for anorexia induced slimness through malnutrition, and dehumanizes them to an 'ideal' state by withholding the basic need/right for food.

Problem #4 - no men are present
This issue needs more consideration than one line, I will discuss it later on.

These misconceptions about women are damaging, but the underlying themes are perhaps the most disturbing.

This is my translation of the commercial. These four women (which become any woman/every woman in the workplace) spend their day at work dreaming about soap operas, trying to forget about their 'big, bad job.' Lunch comes, they can get away from others (men); they run to 'daddy's' office and hide inside. They, like all women, always have to watch their figure (so that men will keep watching it), thus they can only eat a small container of diet yogurt. They flick on the television so they can watch their favourite soap, just like every day.

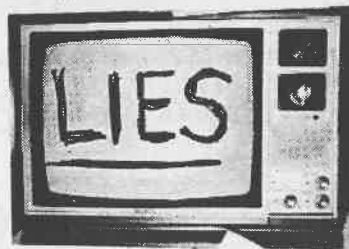
The superficial layer is obvious but I feel the implied information is not at accessible for critique; this is where the most harm is done.

The first implied piece of information is that even though men have kindly opened up the executive world to them, women don't really want to be there; they should never have let women in in the first place.

The second piece harkens back to problem #4 of my deconstruction; no men are present. This implies firstly that women don't want to be around men and secondly that while these women indulge in soaps, the men are still hard at work in the office.

The blatant superficial layers plus the sub-text add up to a damaging presentation of women. Women as inhuman, no need for food; woman as brainless, soaps and gossips are her intellectual heights; woman as man hater, only desire is to escape men and be with other women; woman as ingrate, men have welcomed her into the executive world and she takes it for granted.

What happens when we watch this?



When surrounded by many other commercials that include similar images of women, it becomes a conditioning tool.

For women striving to be taken seriously in male dominated workplaces, it is a slap in the face through discounting their contributions as useless.

For men who may feel threatened by women's 'infiltration' in their own work worlds, it gives them reason not to take women seriously as colleagues.

What are the options?

It is important to scrutinize oneself internally. Though one may be aware of harmful commercials, one must become aware of what endless hammering of extremely racist, homophobic and sexist imagery for years, has done to the ego and to the way one sees other people. The choice can then be made to either continue supporting the company or to refuse the product. This could take the scale of an individual boycott, or a widespread organized boycott.

The best method to begin an organized boycott is to first, pinpoint a problematic ad; second, draw up a contract stating the concern and intent of the boycott; third, to get many people to sign their own copy of the contract. Send all of the documents off to the

public relations office together. It is important to remember that the more pieces of paper the better the effect; one list of names won't mean anything. It is a serious contract that people who sign have to be willing to refuse a company's services or products indefinitely. Regardless of what the outcome is, do not give up; it is important to persevere.

There are alternative options if one receives only negative responses.

There are institutions set up independently and through the government to help, one being Media Watch. It is important to let these organizations know your intention in order to get support on a larger scale. They can get responses published or aired on CBC, so negative responses will become the company's newest advertising.

Finally it may be a good idea to begin with manageable companies. At the Ontario College of Art and Design, we are targeting

companies that we, as artists, have no choice but to deal with i.e. hardware stores, photography suppliers, etcetera.

If anyone is interested in finding out more about boycotts, contact Media Watch in Canada, or if anyone is interested in what we are doing, contact Sara K Davidson, or Lisa Kelly - The Women's Collective c/o the New Media Department / Ontario College of Art and Design / 100 Mc Caul St. / Toronto, Ont. / M5T 1W1

MEDIA WATCH

- The National Office
250-1820 Fir St.
Vancouver, B.C.
V6J 3B1
(604) 731-0457
- Toronto Branch
342 Dundas St. E.
Toronto, Ont.
M5A 2A1

There's also a "quick and easy guide to socially responsible supermarket shopping," called Shopping for a Better World. Although this guide does not deal with the imagery that companies use in their advertisements, it does provide the consumer with the knowledge on such things as a company's involvement with animal testing, women's advancement, South Africa, etcetera. Most of the companies listed are from the United States. It is put out by:

Council on Economic Priorities
30 Irving Place
New York, NY
10003
(212) 420-1133

"We're never going back!" by Dana Ward

TAKEN FROM A PRO-CHOICE RALLY AT QUEEN'S PARK ON OCTOBER 14, 1991.



PHOTOS BY MELANIE

Dana Ward is a white Bisexual woman who is influenced by the socialist strain of feminism. She is a student at the University of Toronto, studying Sociology and Women's Studies. She has been an active member of Ontario Coalition for Abortion Clinics for approximately two years participating in clinic defence, organizing demonstrations and doing radio interviews.

January 31, 1991, nearly two years to the day that the Supreme Court of Canada overturned the previous abortion law due to its unconstitutional basis, the vote to decide on a new proposed abortion bill was taking place. A law which would still deny women their fundamental rights and freedoms. This law, however, was not allowed to be enacted. The Senate vote, a 43 to 43 tie, was a defeat of the bill. The women

of Canada said "No new abortion law! We're never going back!" and we will never go back to the days of backstreet abortions. This victory is ours and a step towards actual reproductive choice.

It is with the flavour of victory and the knowledge of our strength still surging within us that we must continue the struggle. With the threat of a new abortion law removed for the time we must put our energy towards access. The regressive attitude that formed and believed in a law that would restrict and/or eliminate access to abortion did not die with the bill, it is finding new tactics to exploit. We must look nationally to see where our victories are being eroded and prevent the erosion at all levels and from all attempted directions.

Canada is supposed to have universal health care guaranteed by the Canada Health Care Act. The Act states that the government must protect and promote the physical and mental health of all Canadians, and facilitate access to health services without financial or other barriers. This right is not being maintained by the federal government nor by nearly half the provinces. In the provincial governments we see Bill Vanderzand of British Columbia attempt to not provide abortion services and when that failed his government attempted to remove payment for abortion services from the British Columbia Health Insurance Act. We see Saskatchewan Premier Devine's declaration of Saskatchewan as the "Pro-Life Province;" Prince Edward Island Premier Gliz naming the province a sanctuary of the fetus; the

New Brunswick government's refusal to pay for abortion outside the province while waiting lists are occurring inside the province; Nova Scotia's attempt to close freestanding clinics in the province; and the Newfoundland government's attempts not to fund any abortion clinics.

On the level of the federal government all social services are under attack. They are drastically cutting transfer payments which the provinces use to fund health and education.

Mulroney proposes to do away with transfer payments entirely by the year 2001. He argues that the provinces will have to build up their tax bases to make up for the shortfall of funds. In provinces like Newfoundland and New Brunswick unemployment is an epidemic and there is no tax base to draw on. These provinces are therefore talking about making their populations pay out of their pockets for health care.

It is in these same areas that the anti-choice will hit the hardest. These communities are small and often not mobilized, in numbers or experience, to defend the limited access they have to abortion services making them vulnerable to

attacks. We must begin to work against these localized attacks by sharing our experience and providing a supportive/connected pro-choice community no matter how great the distance. When we fight for access it must mean access for all the women of Canada.

It is when new clinics fail to emerge and access becomes more and more restricted that women of colour, women from rural and underserved areas, poor and unemployed women, immigrant women, young women and women with disabilities will face the most suffering. It is these women who are most likely to be sacrificed by a prejudiced social structure through inadequate income and housing and with it face the inability to provide properly for themselves and children. Neither can they afford to pay a private physician to perform an abortion nor travel to an area or province that provides access to this service. We must make the government uphold its commitment to Canadian women.

Both federal and provincial governments must take up their public responsibility to comprehensive health care,

including abortion, for all women. The best way to ensure free and equal access is to create a network of publicly funded clinics providing comprehensive services and multilingual and multicultural counselling. We also need social policies that will support women's choice to have children, such as universal daycare, community midwifery, parental leave, affordable housing and economic equality for women.

The fight against the abortion laws were fought long and hard. It was only through the strength of a broad based movement and a pro-choice majority that the state was forced to respond to our demands. The threat of action must be maintained at all levels so that regressive legislation cannot be passed and obstacles placed by lack of funding for educational groups and social programs. We can look to the U.S. to see that hard fought gains can quickly be eroded. It is crucial that we organize in our workplaces, in our schools, in our communities and in the streets across the nation. We must remember our strength and our commitment to never go back!

Lori Goddard is a Vancouverite currently studying at the Ontario College of Art.
"This poem is dedicated not only to my mom, but every mom." - Lori

My
M(O)ther
Poem

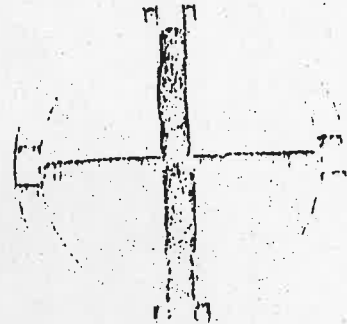
My mother
was all a mother could be
she taught me to see
and as I grew
somehow I knew
my mother was Other
and I was Other too

and I rejected my mother
to be more like the one who
wills whatever is to be done
but, I was already Other
different to another
In comparison to
my mother

and then
I was a mother
like my Other
and I began
to see Other
Isn't so bad
at least
I don't
have
to be
like
my
dad

TWO POEMS

by Nicole Tanguay



HALF BREED

2 sets of arms
reach across
2 different cultures
to give birth to
2 different entities
in one

half breed = half devil
metis mestiza tupa
combo

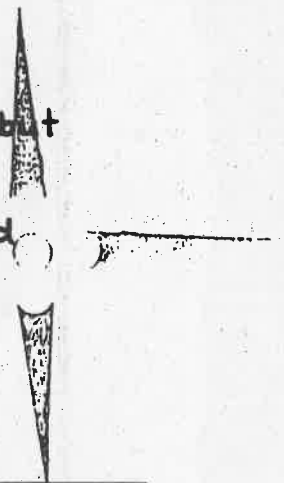
2 in one equals
discrimination amongst
2 different cultures

I fight I struggle to keep
identities

I fight I struggle to keep
2 feet planted in oneself

SISTERS UNITED

there are strings
attached to my heart
that go in different
directions
stretching out
across
invisible lines
that do not exist
keep us separate but
together
by strings attached
to my heart



Nicole Tanguay is a Native Lesbian Feminist born from French and Ojibway parents. She grew up in white foster homes in British Columbia. She is a musician and poet living in Toronto. Her poetry comes from life experiences and pain. In some poetry she incorporates the Native hand drum.

graphic by BLUE SKY WOMAN

Jenny Keith is a multiple-project artist, thinking of dropping the "Keith" from her last name.

AM PRIVILEGED

WHITE SKIN

TO WALK ON

THIS LAND

seven circle sisters
run
finding solace
in the sun
sit down on green glade
running wild
down the grade

talk along it spread
to contemplations
of the head
here we are again it seems
talking health
amongst the greens

time is passing
shadows short
as we continuing
home, cavort
voices stretch loud
cries command
laughter peels
across the sand
once more, once more
they gladly shout
until the joyous
crying out

can no longer
breathe to laugh
and more time
has come to pass
the tracks approach

go to cross
holding hands
scan the beams
not wanting
to be crushed
by big machines

seven searching
high and low
finding
twigs, sheaves and crow
hark! hawk
above the dreams
seaking, lying
on the stream

Jenny Keith 1990

Sacrifice

by Naomi Berkowitz.

Leave me alone
his fist extends out and down
let me go
his grasp is tight and fast
i can't breathe
behind her sobbing screams
she cries in a quiet desperation
not knowing that it matters
not knowing that she matters
not knowing that it shouldn't be
the way it is
and always has been
she shields her head behind bent arms
crouching down
before the wrath of kahn
in the ritual
the ritual sacrifice of the virgin
to the mighty god
always above
the mighty god
who penetrates
beneath the skin
the sacrificial virgin - lies naked before
god
his hands grab her hair
jerking her head around until her body
can not follow
a quivering limp body
unable to do her daily prostrations
he forces himself into her mouth

and chokes her with his semen
she sucks like a baby sucks a teat
but receives no nourishment

she screams she screams she screams
in her head she hears infinite echoes
he shoves his fist up her cunt
his muscles ram her hard

thrusting higher and higher
she twitches and writhes in painful
helplessness

stop it please stop it stop it
please

he bites her nipple with his teeth
and shakes his head

like a dog
fighting to keep ^a ~~his~~ bone
his bone

you fucking bitch

you fucking whore

you good for nothing slut

she was his condom

her cunt was his hand

his hand was too busy grabbing
her pubic hair

and ripping it from her skin

squeezing her breasts until they almost
burst

he became too repulsed to touch her

he removes his cock from her mouth

and his fist from her cunt

and leaves her alone

a tangled bag of garbage

waiting for the truck

that never arrives

to take her away...

WHERE DO YOU DRAW THE LINE?

BY LYCA

WHAT DO YOU EAT? WHAT IS A VEGAN? HOW DO YOU PRONOUNCE THAT? DO YOU EAT CHICKEN OR FISH? YOU DON'T EAT HONEY?! WHAT IS GELATINE? HOW DO YOU GET YOUR PROTEIN? ARE YOU ANEMIC? HOW LONG HAVE YOU BEEN A VEGAN? DON'T YOU EVER GET CRAVINGS? THIS IS JUST A PHASE RIGHT? CAN YOU EAT SPAGHETTI? DO YOU CHEAT SOMETIMES? DOESN'T THAT DIET GET BORING? HOLY SHIT! YOU CAN'T EAT DREDS? DID YOU LOSE WEIGHT WHEN YOU BECAME A VEGAN? YOU EAT EGGS RIGHT, THOSE AREN'T ANIMALS. IS YOUR WHOLE FAMILY LIKE THIS? HOW DO YOU DO LAUNDRY WITHOUT SUNLIGHT OR BLEACH? DO YOU KILL INSECTS? WHAT'S IN BEER THAT YOU CAN'T HAVE? DO YOU GET ENOUGH IRON? WHAT IS RENNET? WHAT DO YOU BATHE WITH? YOU DON'T HATE COCKROACHES? YOU CAN EAT THIS RIGHT, IT ONLY HAS ONE EGG. HOW DOES ANYONE TAKE YOU OUT TO DINNER? WHAT'S WRONG WITH COCA-COLA? BUT WE HAVE TO KILL ANIMALS TO SURVIVE. DO YOU GO TO THOSE ANTI-FUR PROTESTS? BUT THEY DON'T FEEL PAIN! TOOTHPASTE IS TESTED ON ANIMALS? WHAT DO WHALES HAVE TO DO WITH LIPSTICK? IF YOU DIDN'T MILK A COW WOULDN'T SHE EXPLODE? ARE YOU A MEMBER OF THE ANIMAL LIBERATION FRONT? WHAT DOES McDONALD'S HAVE TO DO WITH THE RAINFORESTS? CAN YOU EAT THIS? CAN YOU EAT ANYTHING? WHERE DO YOU DRAW THE LINE?



TO ANSWER YOUR QUESTIONS, I SUGGEST YOU READ THESE:

- Bates, Hagler. The New Farm Vegetarian Cookbook. Book Publishing Co., 1988.
- Dinshah, Freya. The Vegan Kitchen. New Jersey: American Vegan Society, 1987.
- Singer, Peter. Animal Liberation. New York: Hearst Corp., 1975.
- any copies of the Animal Voice Magazine

"... art college and local club monger, who doesn't do much"

-Lyca McGreevy

CALL FOR SUBMISSIONS FOR

Issue #2 ... race & sexuality

Critiques, poetry, articles, essays,
stories, artwork, interviews, photos,
discussions,

from Wymyn of Colour, Bisexual
♀ & Lesbians in the punk /
hardcore scene (bands too!)

Please Write:

FEMZINE

2 BLOOR ST. W., STE 100, BOX 120
TORONTO, ONT. M4W 3E2 CANADA



TAKEN FROM A SHOW AT THE ANTI-FRAT HOUSE ON JANUARY 27, 1990.
PHOTO BY MELANIE.

CREEPS IN THE STREET



She has the power inside, yet it isn't the power she lets out. It's the same power she can walk away from and leave behind. The same power that flies from the car engine as it pulls up beside her.

Have you ever been scared as you walked alone at night? I feel you have some insight and information to catch up on. This is what it actually comes down to:

You are in a car and I am on my feet.

You can drive and I can run.

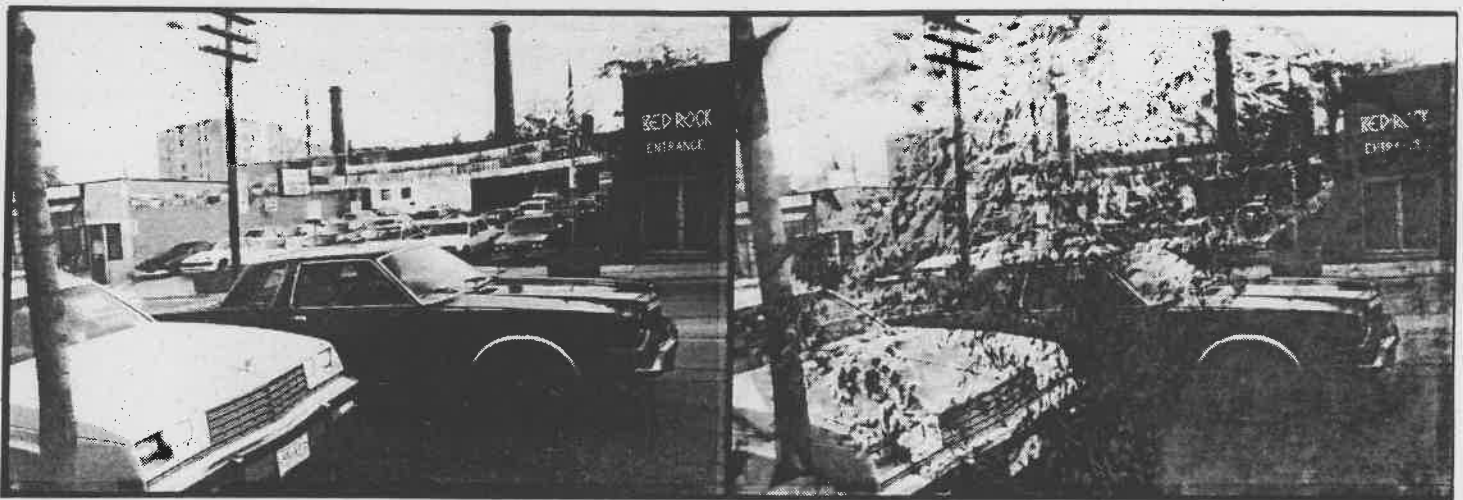
You can drive faster and I can run.

You can drive fastest and I can scream.

Or you can just

FUCK OFF

by Lisa Myers



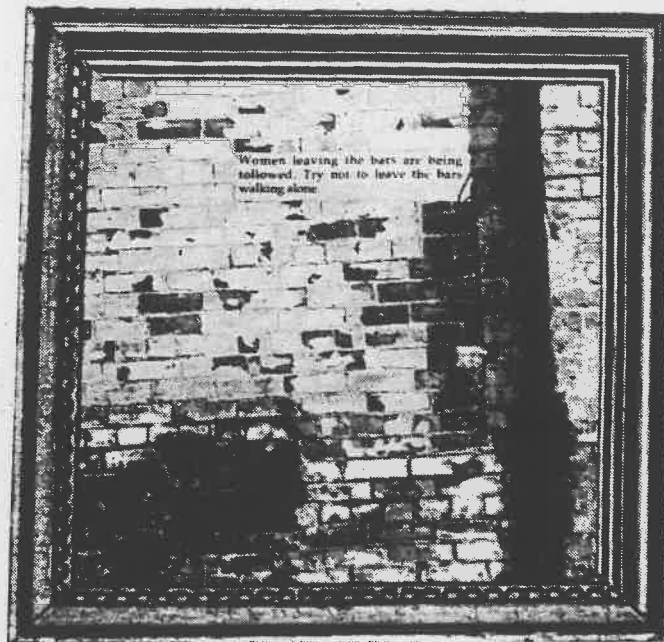
You make my blood boil. So I walk away.
You are encased in and protected by your
automobile. There are things that you do
not see. I feel nervous when I walk at
night. I feel scared when I hear a
car slowing down beside me.

Can it turn into a haunting sound?
Sometimes the mind switches to a
defense mode, a scattered labyrinth of
paranoia. This tunnels me into an anti-
social frame. I make no eye contact.
I make no contact. Make no contact.
No contact. No contact.

This series of photos are about harrassment in the
street. This was an exercise on representing this
situation. A video "CREEPS IN THE STREET" is
what this project has developed into.

Stephanie Shepherd is a white Lesbian feminist living with her partner Liz in downtown Toronto. Her work reflects how she finds she must navigate through public spaces to safe private ones. This navigation involves camouflaging the fact that she is a Lesbian at certain times. Safety in exchange for integrity.

Women leaving the bars are being followed. Try not to leave the bars walking alone.



A significant increase in the number of attacks on gay men and lesbians in the downtown area

Walking with my lover I let go of her hand when I see a group of men coming.



susan lapper. dog licking from bowl. minimalist writing. is what i do. put out fanzines on dancing fish press (poetry and stuff). staff writer for the monthly publication "The Magazine" (record and concert reviews). favourite hockey player: al lafrate. and that is all.

The Golden Door

at a small ethnic family-run restaurant eating lunch. looking out onto the street through the glass. seeing a woman wearing a black dress. above the knees, off the shoulders, a real "no need for an imagination dress". she was slinking her way up the street. being constantly hassled. man after man. making comments. reaching out to touch. she ignored. spun away. and finally screamed at a man who had blocked her progression. then she continued on and out of my life. i thought "serves her right". and continued eating.

i threw down my fork. slammed the table. said "hell no". because i had it. something so pathetic. the thing that leaves me shaking my head. i wanted to rip out my hair. scream. anything to make it go away. ya. i had it. Sartre named it. and i had it. the "phantom personality".

to the best of my knowledge, a phantom personality is a subconscious thing. it is forced into women by men. for their whole lives. a woman adopts the personality traits of their male counterparts. (in this case, another woman being viewed as sleazy by her own sex). these "phantom personalities" are so ingrained that women believe that they are true. And this is not to say that all men think that scantily clad women are sluts, whores, and/or generally easy. some men actually know that there is no such thing.

and really. how could there be. a woman has the right to wear whatever she wants. and she has the right to sleep with whomever she wants. but our society brands certain women. categorizes them. calls them "easy". and the bottom line is that as women. we tend to categorize them as well. because it's something that has been drilled into us. forever.

take Eve for example. the first woman. happened to be made from Adam. and there we have the beginning of repression. woman. made from man. therefore becoming the lesser being.

"And it should be noted that there was a defect in the formation of the first woman, since she was formed from a bent rib, ..." 2

Adam and Eve. and we should all know the story. a story that when we were young. we knew. we knew that "man" is superior as man made women. no questions asked. and as little girls. we begin to think in male terms. terms that as we grow older. become our reality.

a reality that is this. "She (women) is not to desire or act, but to be desired and acted upon." 3 and this is socially acceptable.

and those men that were harassing the woman that i watched through the window. They felt no remorse. they were just doing what they have come to believe since childhood, is right. not one of them even questioned their own actions. and unfortunately. the girl had to take the abuse. this is how our society works. i cope by not wearing makeup and dressing in baggy clothing. as i'm sure that other women have their own ways of dealing with this problem. i am aware of the "phantom personality" and do my best to to negate it. but sometimes it slinks on in. frustrating.

"By rejecting the false self for so long imposed upon us and in which we have participated unwittingly, we women can forge the self-respect necessary in order to discover our own true values." 4

and i sat down and finished my lunch.

slapper

Painful story

Leo's heart is bursting with idolatrous love for his sexy, petite, girlfriend. Now over a year into their passionate romance, it's her seventeenth birthday, and he, drunk as usual, is approaching his friend's house where she's spent the evening. He's hustling across the dewy grass with rapturous heart. Reaching the sliding door he sees, through the glass, *Her* sitting at the bedside washing her face with a cloth (as she *always* does before bed). His Friend is pulling back the sheets and...SNAP! Leo rages like a lightning storm in the house, his fist of anger is focused at the MAN to destroy; SMASH! Then onward to get, to GRAB, to SHAKE the object he loves AHUUUGH!! as his heart tears through this fantasy woman. Michelle crouches in the tub hiding in fear.

Leo explained to me how, in Vancouver, a judge can exonerate the man who dealt the blow that broke both the nose and the jaw of another human. The judge calls it a 'crime of passion' thereby imbuing the act with a history of romanticism and abnegating personal responsibility in matters of love.

When I was young, Leo was dreaming of being a rock star, which jibed with my idea of being an artist. And I longed to alleviate the pain we felt from the abuse in our families — by loving and helping him fulfill his dream. But it was not until a few summers ago when we were both newly loveless (Michelle refused to see Leo and I had split up with my lover when things became too intimate) that we began a relationship. What follows are snapshots of our abusive relationship and the contexts in which the abuse occurred...

As always I was anxious to see him. I walked through the rain and arrived at his doorstep drenched and elated. He lives in a small, dark, battered basement apartment. He answered the door.

"Where you been?", he jumps back in his warm water bed to watch TV. I smiled and waved my arms happily but I couldn't really say — with a shade of class difference the language we share touches like two rockets firing in opposite directions. "You know what happened while you were gone?" he says, "This will freak you out....Alex killed Steve Colter — I saved the newspaper."

"Oh." I said as I took off my clothes for a hot shower.

"I thought you'd be more upset than that." he said, almost disappointed.

We were reclining on our respective couches watching violence on TV, hours later, when the essence of Alex murdering penetrated my disparate state. Out of the air, in front of my being, coalesced a vision of the anger knife violating, desecrating another's body; the knife that plunged through inhibition, *whispered Nietzsche*, into the unrestrained morality in the realm beyond. I gasped for a breath. And exhaled dizzily into space — into the dark universe of nothing that spins out from being. Somewhere, away from societal responsibility, is no one: void without love.

"He'll get twenty-five years for manslaughter." Leo's empathy is with Alex. So is mine. Alex made a terrible mistake, I decided feeling overwhelmed, but even so, his future should not be lost.

We were shocked to discover how little Steve's life was worth in terms of punishment — two and a half years good time. Leo felt jipped. The authority didn't even bother to punish properly — to force an apology in the face of merciless power.

On Leo's skull the hair grows distinctly. Inside, the threads of his memories compose a reality radically different than my own. In a tangled nest like a jungle, anger prowls deep through the emotional foliage that shrouds abuse. His world is so dangerous he holes in the bombshelter basement drinking rounds to the fantasies on TV. Or, with maniacal laughter from behind the shrubbery, he fires verbal shots until I'm bleeding self-esteem. This is my scene...

Around the table in my head the ghostly nets remember Mother who'd swoop down with her fierce brow to fling names or shake me silly with her wrath. Father meekly watched. It was here I learnt to sidestep; to carefully avoid my fears (of the loveless void) and skip over to the bombshelter basement to try and rectify Leo's jungle.

Maybe mother was dissatisfied at being the servant of others, or...

Maybe father's father was alcoholic, or workaholic, or obsessed and always trying to escape an empty self. Maybe he's under the tyrannical rule of patriarchy where the most powerful bull gets the pick of life's cattle.

Dad clenched, in a tight fist, anger and frustration. Son is out of his control. In an animated way Leo described this epoch of his life to me: "KWACK! and the feeling lasted for a million years. It was like being stranded

on a desert island. He thought I would hit him back but I would *NEVER* hit my father."

Three of us were in the basement when I got punched in the eye. I was being feisty, chiding his toughness, and Leo stood up, looked where to hit me, decided to hit me — KWACK! Blue electricity in my head. I thought that was all but he rattled me against the fridge, the stove, and bounced me against the wall. He threatened me with blows that crunched the drywall to either side of my head, then pressed into me with his lips. Soon as he stopped I left to hurl rage to the sky and walked home swearing "Never again!"

He was happily surprised to see me the next day drawing on his doorstep. He kissed me on the head.

"Leo, we can't go on this way. What do you want to do — play survival of the fittest games?"

"I'd win," he asserted smiling. A constant, brutal life flashed its' snapshot in my eyes.

"No you wouldn't, asshole....I'd get you while you were sleeping."

Many stormy days of good-byes came and went while I sat on the doorstep drawing a picture. The picture was of me. I was not happy, my health was suffering, and as our relationship continued I felt like a hostage. But I started to undo the ropes that held me tied: spending more time working on projects with my friends and spending more time by myself.

I enjoy reading and found the book *"Woman who Love Too Much"* in the library. This book uncovered and demystified the reasons for unsatisfying relationships, especially those involving physical, emotional or mental abuse.

Alex's jail term ends soon. If all he knows are the vicious streets — they walk his way — when, where, how will learn to take responsibility for his actions?

And if the vicious streets are all he knows, still, she will be ready to love him.

Deborah Waddington

Deborah Waddington is a youngish middle-aged oldish certified citified ex-suburbanite writing and publishing from Toronto.

From *Women Who Love Too Much* by Robin Norwood, Jeremy Tarcher, Inc. Los Angeles, 1985.

From popular songs to opera, from classical literature to Harlequin romances, from daily soap operas to critically acclaimed movies and plays, we are surrounded by countless examples of unrewarding, immature relationships that are glorified and glamourized. Over and over again we are instructed by these cultural models that the depth of love can be measured by the pain it causes and those who truly suffer, truly love.

Think about how children behave when they are lacking in love and attention. While a boy may become angry and act out with destructive behavior and fighting, more often a little girl will turn her attention to a favourite doll. Rocking and soothing it, and at some level identifying with it, that little girl is engaged in a round about effort to receive the nurturing she needs.

Being addicted is a primary way of being emotionally unavailable.

We take his emotional unavailability, his anger or depression or cruelty or indifference or violence or dishonesty or addiction as sign that he has not been loved enough. We pit our love against his faults, his failings, his pathology. We are determined to save him through the power of our love. pg. 40

When our childhood experiences are particularly painful, we are often unconsciously compelled to recreate similar situations throughout our lives, in a drive to gain mastery over them.

With every woman who loves too much, two factors are operating: (1) the lock-and-key fit of her familiar patterns with his; and (2) the drive to recreate and overcome painful patterns from the past.

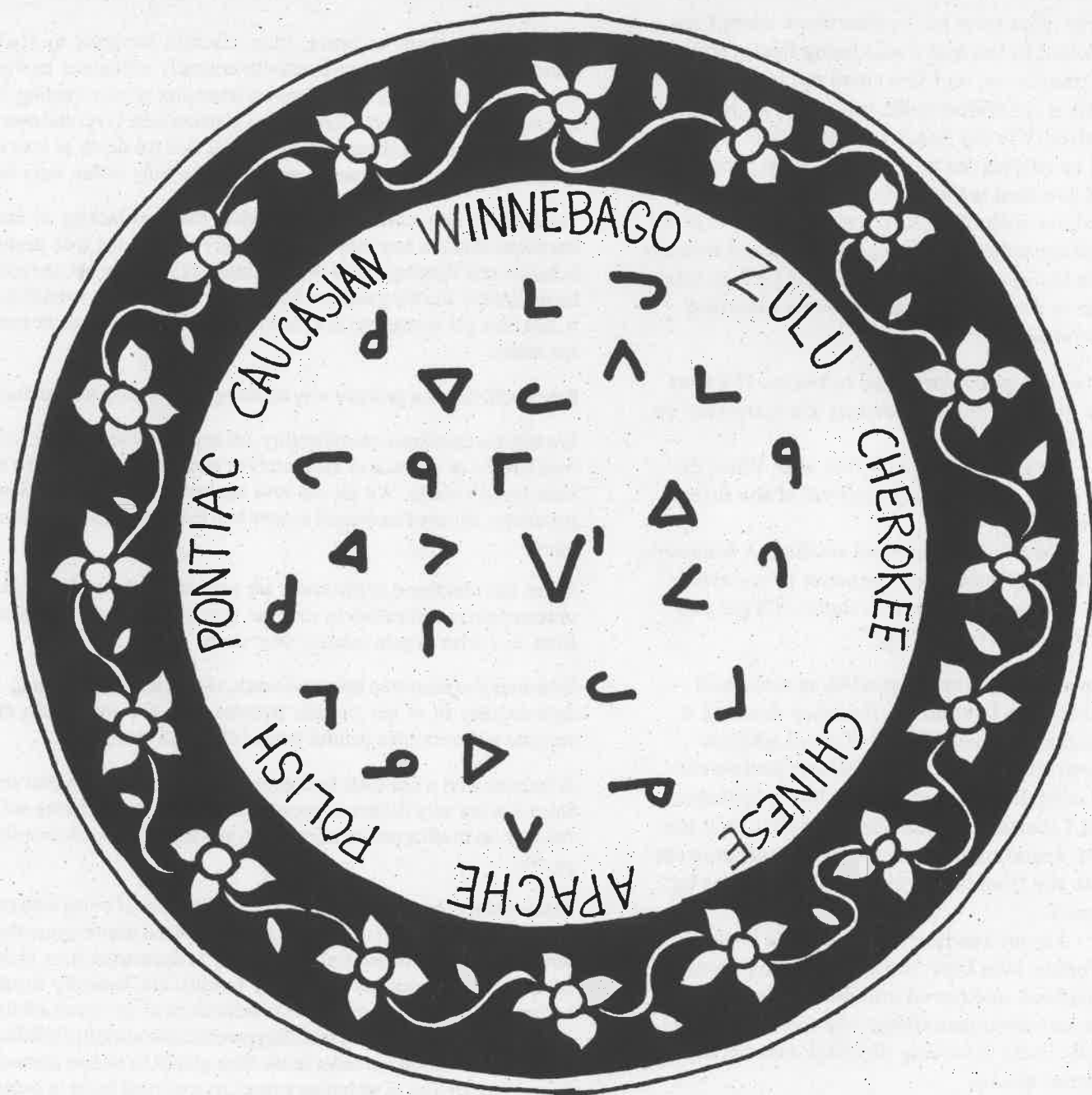
A woman with a healthier background has responses and thus relationships that are very different, because struggling and suffering are not so familiar, so much a part of her history, and therefore not so comfortable. pg. 96

Many women, because of their emotional histories of living with constant and/or severe episodes of stress in childhood (and also because they may have inherited a biochemical vulnerability to depression from alcoholic or otherwise biochemically inefficient parent), are basically depressives before they even begin their love relationships as teens and adults. Such women may unconsciously seek the powerful stimulation of a difficult and dramatic relationship in order to stir their glands to release adrenaline — an exercise similar to whipping a tired, overworked horse in order to get a few more miles out of the poor exhausted beast. pg. 183

Women who love too much make these choices out of a driving need to control those closest to them. That need to control others originates in a childhood during which many overwhelming emotions are frequently experienced: fear, anger, unbearable tension, guilt, shame, pity for others and self. A child growing up in such an environment would be wracked by these emotions to the point of being unable to function unless she developed ways to protect herself. Always, her tools for self-protection include a powerful defense mechanism, *denial*, and an equally powerful subconscious motivation, *control*.

A more healthy, loving man cannot play an important part in our life until we let go of the need to relive the old struggle again and again.

This piece was done by Beverly Koski.



I AM FEMALE.

I AM NATIVE/FINNISH.

I OFFER NO EXPLANATION.

Paula Gonzalez, a.k.a. "Shaky-P," is a stress case as a result of her job, hence her comic is about her boss. She likes loud obnoxious muzik, black coffee and she smokes too much. She'd like to take over the White House and send lots of white bread kids (who think they've seen it all) to El Salvador and ask them to apply their survivalist ethics to practise and see what happens (no credit cards allows to get bailed out of jail). Her hobbies are cleaning guns, sharpening scissors (she sews), playing bass in Chicken Milk, and embroidery. She likes to freeze tofu because when she cooks it it absorbs all the tamari sauce with the garlic.



BOSSMAN



by



Paula Gonzalez



Talkin' Civil Disobedience

with Corinne & Bee



PHOTO BY MELANIE

C: Hey BEE!

B: Hey CORINNE! Let's talk Civil Disobedience (C.D.).

C: Ok, lets. Tell me a story BEE.

B: Forget it! Why is it always me who has to come up with the ideas?

C: I just thought you could tell a story about C.D.

B: No way.

C: Ok, then I will. What about my first action..... It was the first action done by a C.D. group that did bi-weekly sit-ins for the Innu, called Innu Rights Now. We had a semi informative training session a couple of days before, to help us protect ourselves from some of the painful holds the police like to use. Before the action, I was really nervous. I was with all these people I didn't know and wasn't too sure what was going to happen to us. Anyways, everyone arrived and we sat on the floor of Native Affairs and chanted songs we made up. Mike Avansky, head of Native Affairs,

(of course a non-Native), came out and told us we were wasting his time because the Innu situation was out of his jurisdiction and could we please leave! We refused and started chanting again. The cops arrived and carried us out. It was an extremely emotional experience. We were shoved into cop cars and taken to the station. There they got our particulars, and stuck us in cells by ourselves. We were released hours later on a Breach of Peace charge. (Their way of giving you a slap on the wrist). There is no fine or court appearance involved. After that we all went out for pizza and tea, physically and emotionally exhausted. That's what happened, but in a lot of ways that doesn't really explain what went on. There are many different emotions that you go through: hate for the police; confusion, because the cops like to keep you disoriented; fear; disbelief that you're really in jail; all sorts of stuff.

B: Well you can't possibly explain exactly how it is unless you're there. I'll tell you about my first action..... It was the blockade of ARMX, an international weapons exhibition, in May of 1989. The Alliance for Non-Violent Action (ANVA) organized the blockade. 160 people blockaded dictators and tyrants from all over the world who came to purchase and compare arms. I went up to Ottawa for a rally and training session that weekend. The night before the action, we formed smaller groups to blockade certain doors. I was really nervous, but my friends and other supportive people I met up there helped to keep things silly. The next day we marched to the site and sat down in front of the doors. We hung facts about genocide and Human Rights violations by Fascist leaders on the gates. CIA types in spiffy cars drove up and couldn't do anything. We had the place shut down for two hours. It was a really intense feeling. We were actually stopping something evil with our own bodies. Other tactics I had tried using, such as letter writing and rallies seemed fruitless and frustrating, but here we were preventing these people from purchasing weapons meant to oppress and kill people. When we were dragged off I was slightly depressed. It was really weird. I thought about jails and mental institutions and how they were used to silence people who spoke out. I was released after being finger-printed, having mug shots taken, held for eight hours, and charged with mischief. I felt empowered by the experience. So there you go.

C: There are other forms of direct action such as a tactic more recently used by

Earth First, Street Theatre. On Black Monday, we exposed the major corporations for their environmental crimes and crimes against humanity to commemorate the stock market crash of the 1920's. It was also to show how money had corrupted the people in power and how it has become a new god.

B: We also participated in the walk for the Innu of Nitassinan that went from Windsor to Ottawa. There we blockaded the Department of National Defence in solidarity with the First Nations Peoples, and to protest the low-level flights in Nitassinan and the Canadian government spending of tax dollars to practise genocide and training for war. Since the set up of the military base in Nitassinan in 1949, low level flights have been tested by four NATO countries (Canada, Netherlands, West Germany and Britain, US recently pulled out). The planes fly 30 metres or lower. They are training to avoid detection by "enemy" radar, and to drop nuclear bombs in case of a war. The planes create a sonic boom, a noise level above tolerance of human ears. Sometimes they drop dummy bombs which leave huge craters in the earth. The flying is very disruptive

to the Innu psychologically and to their hunter-gatherer lifestyle. The flights increase every year and will be at 1600/year by next September. The military has stated that no humans inhabit the land; but there are 10,000 Innu in Nitassinan. This land has never been ceded to the Canadian government by a treaty or any other agreement between the Canadian government and the Innu. The Innu have been protesting these injustices by non-violent resistance. They have been doing sit-ins in the runways of the military base for two years. Over 200 Innu women, children, and men have been arrested. Mainly the police have been arresting those who they consider organizers or leaders. Through their Civil Disobedience, the Innu have brought their cause to the public eye. As well, Amnesty International has condemned the flights and have supported an Innu Priest as a Political Prisoner, who was arrested for blockading the runways.

C: I have always disliked policemen, but after doing C.D. I have a greater understanding of this dislike. In our actions, policemen have purposely

inflicted pain on my fellow protesters for no reason whatsoever. When you question them on this they have no answer. They seem to get some sadistic joy out of seeing people in pain. The cops not only inflict physical pain, they do their damndest to screw your brains around too. They use tactics in jail such as keeping you time disoriented, and depriving you of food, smokes and privacy. You know there's someone watching you peeing and getting sick pleasure out of it.

B: All of our actions are non-violent, so it's sad seeing such a violent reaction from the cops. I guess they have to go all out to protect us from ourselves!?! Some choice quotes from the boys in blue are: "I don't think when I'm in uniform" or "Are you a Canadian citizen? Canadian Citizens have no rights" or "Throw them into the elevator like cattle." Our cops are tops, I always say! Not all cops are racist, sexist pigs. Some have shown their support by being friendly while arresting us. In Temagami, cops played music and served us beverages in the paddy wagon.

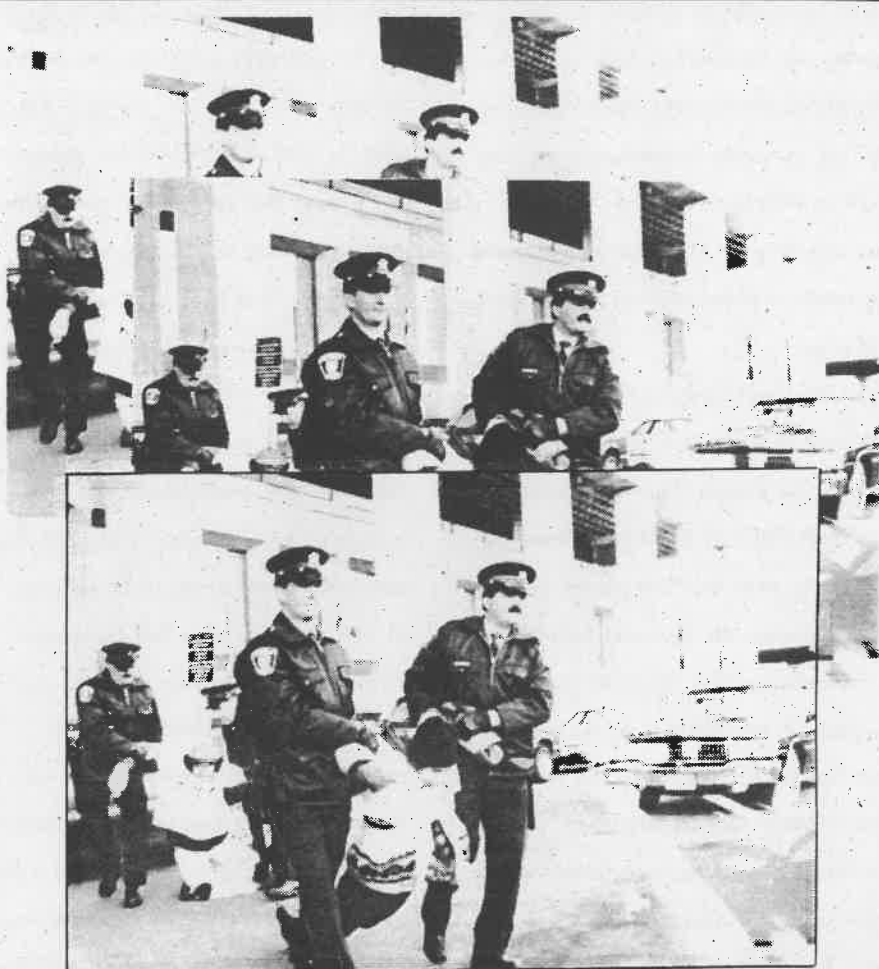
C: For me C.D. has been an extremely



TAKEN FROM AN ANVA (Alliance for Non Violent Action) ACTION AT THE DEPARTMENT OF NATIONAL DEFENCE IN NOVEMBER OF 1990.
PHOTO BY EARTH FIRST

effective way to show my displeasure with certain things going on in this world it gave me the confidence that one person does make a big difference. I think people should be sure of exactly what's involved before doing C.D. So many don't realize that after the action you may be dealing with court dates and fines years later, Civil Disobedience is so empowering because you can see part of the effect you are making immediately. You are physically saying, "No, I don't agree. This is wrong and it cannot go on any longer!"

I've known Corinne since grade ten in highschool. We went to hardcore venues together and hung out at Fort Gooft. We grew out of that scene (the Gooft scene, that is). I met Bee through Corinne and they have been politically active with groups such as Innu Rights Now and Earth First.



TAKEN FROM AN EARTH FIRST ACTION AT QUEEN'S PARK IN MARCH OF 1990.
PHOTO BY EARTH FIRST.

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- ANVA (Alliance for Non-Violent Actions)
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- Chief Daniel Ashini
(Innu Band Council)
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AOP 1M0
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- Earth First
(416) 588-2099

- AMNESTY INTERNATIONAL
Amnesty International Canadian Section
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Montréal, Quebec H3H 2H2
(514) 931-5897



There are over a million dis-abled women in Canada. Governments are only now becoming aware of the issues of dis-abled women, who remain poor, often isolated, and vulnerable to sexual assault and other forms of violence. Dis-ability is not a disease, it is a condition. Accessibility means the right of every dis-abled woman to gain admittance anywhere she cares to go in her community: government buildings, places of work, educational institutions, health facilities, community services, places of worship, shelters and legal clinics, shopping and entertainment facilities.

Liz Stimpson is chair of the Toronto Dis-abled Women's Network. This interview was conducted by Mary Jankulak.

MARY: WHAT IS DAWN?

LIZ: It is a self-help, volunteer, feminist, and I underline feminist organization. We are about five or six years old and we were set up because dis-abled men were speaking for us, and our issues are not their issues.

MARY: YOU FEEL STRONGLY ABOUT THE FEMINIST ANGLE OF DAWN?

LIZ: Yes.

MARY: DO YOU THINK THE FEMINIST MOVEMENT IS EQUIPPED TO MEET THE NEEDS OF DIS-ABLED WOMEN?

LIZ: No. Dis-abled women have to do it themselves. I must give credit to the women's movement that they did move to help, but it was after a lot of serious problems.

MARY: DO YOU THINK THAT'S BECAUSE THE NEEDS OF DIS-ABLED WOMEN ARE SO SPECIFIC THAT IT'S NOT POSSIBLE FOR THE WOMEN'S MOVEMENT TO MEET THEM?

LIZ: Of course they can meet them. But they're not very sensitive to our needs and dis-abled women are often looked on as invisible, because if we are visible, then able bodied women have to face their own fragility and possibly their own dis-ablement.

MARY: SEXUAL ASSAULT IS AN ISSUE THAT'S NOT TALKED ABOUT GENERALLY, BUT WE HEAR EVEN LESS ABOUT IT IN TERMS OF DIS-ABLED WOMEN.

LIZ: I talked to Chief Marks (former Chief of Police), before he left his position. I asked him if they had any records of dis-abled women and assault. He said they didn't categorize women like that. I don't know if that's true or not. I also talked to a psychologist from Kingston - I asked if he could give me statistics on women who are sexually assaulted. He said, "Liz, that would take me six months to pull that." I thought, well start now then. The public want us to be invisible, they don't want to have to deal with dis-abled people, period. But particularly women. Because the figures are so high, they're too shocking to take in sometimes. Ninety-six percent of dis-abled women are sexually assaulted. Fifty percent of dis-

abled women have been sexually assaulted as children.

MARY: WHO ARE THE MAIN ASSAILANTS?

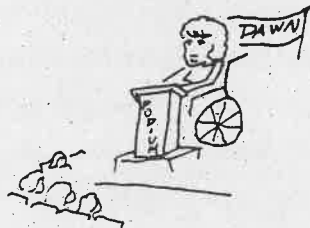
LIZ: The families. Caregivers. The medical practitioners.

MARY: THE PEOPLE WHO ARE SUPPOSE TO BE HELPING ARE IN FACT DOING THE ASSAULTING?

LIZ: Many, many, many disabled women are in institutions or grew up in institutions where they were sexually assaulted. Because we're a very small group of disabled women, it's up to us to broadcast this research. I was given a grant to do this research. All the research has been done in the area of disabled people. Not women. Disabled men now, who have been sexually assaulted, are wheeling themselves into front and centre.

MARY: IS THERE A WAY DISABLED MEN CAN WORK WITH DISABLED WOMEN?

LIZ: I have never known disabled men who wanted to help with this. The people who do want to help include the Ontario Women's Directorate.



Men cannot speak for women because their issues are not our issues. Liz

MARY: ONE POSSIBLE EXPLANATION FOR A LACK OF KNOWLEDGE ABOUT SEXUAL ASSAULT AND DISABLED WOMEN IS THAT THE MEDIA TENDS TO PORTRAY DISABLED WOMEN AS ASEXUAL.

LIZ: Not just the media. No one thinks of us as sexual beings. After all, we're disabled - how on earth could we be sexual?!?! We're looked on as asexual, we don't have families of course and this is not just the media. I must admit. Because the media is only a reflection of the general public, I feel. I'll tell you one thing that happens, and I've told the police about this. We've had people say to disabled women who had been sexually assaulted - "Well, you should feel lucky. You probably couldn't get it any other way." That's the attitude.

MARY: THAT ATTITUDE POINTS TO THE NEED FOR A TOTAL RETHINKING OF THIS TOPIC.

LIZ: It does. I was going to mention education but I think the public is having things thrown at them left, right, and centre, and I don't know how much more they can absorb. It needs to be brought out in the open.

MARY: DO YOU THINK THE WAY WOMEN ARE PORTRAYED GENERALLY RELATES TO THE WAY DISABLED WOMEN ARE SEEN?

LIZ: I've thought about this a long, long time. As a feminist, I can come to no other conclusion that women and disabled women in general are assaulted sexually, physically and every other way because children and women are treated as property of men. As long as this goes on, it will never change.

MARY: DO YOU SEE THE FEMINIST MOVEMENT MEETING THE NEEDS OF

DISABLED WOMEN IN THE FUTURE AND WHAT WOULD BE THE BEST WAY TO DO IT?

LIZ: They're trying very hard now. The first way to meet our needs is to be accessible at functions. Wheelchair accessible, signing for hard of hearing, and attendants to help blind people and those in wheelchairs.

MARY: THE ECONOMIC SITUATION OF WOMEN ALSO PLAYS A ROLE.

LIZ: Disabled women are the poorest in the country. We all live on pensions. Under \$12,000 a year.



Do you know the hospital and the police don't have TDDs (Telephone Device for the Deaf)? Liz

MARY: WHAT LEVEL OF DIFFICULTY WOULD YOU HAVE, FOR EXAMPLE, IN GETTING ANY SERVICE SUCH AS TRANSPORTATION, HOME-MAKING?

LIZ: You can write off Wheel Trans. Firstly I don't know anyone who runs their life on 5-day cycles. You have to know in advance 5 days before you need it. They're understaffed. They don't have many vehicles. Sometimes you only get a ride one way. That's not very helpful. And you have to meet their criteria. Blind people can't get Wheel Trans. The only other option is TTC (Toronto Transit Commission). But as you know, recently a blind woman walked off a subway platform and was killed.

MARY: HOW DO YOU COPE WITH THE FRUSTRATION AND KEEP THE NETWORK GOING?

LIZ: You have to do it. When I became disabled I never realized I was going to have to fight every day, every single day of my life for something that is my right as a human being. And as a woman in this society, I've had some very wonderful people helping me, mind you. But I get calls every day, from women who need help.

LIZ STIMPSON IS WORKING ON RESEARCH ON SEXUAL ASSAULT AND DISABLED WOMEN. INTERESTED PARTICIPANTS SHOULD CONTACT LIZ AT (416) 368-1331.

Disabled Women's Network (DAWN) is a national feminist organization. It runs on a shoestring, and the majority of disabled women depend on pensions to survive.

The address for DAWN Toronto is: 160 The Esplanade Ste. 601 Toronto, Ont. M5A 3T2

Mary Jankulak is a broadcaster at CHRY community radio. She recently completed, with five other women, a five-part radio series on women and sexual assault, called "It's Not a Dick Thing" which was nominated for the 1990 B'nai Brith's National Human Rights Media Award.

graphics taken from the
Women's Almanac 1991 (October)

GENERAL LIST OF EMERGENCY SERVICES

Toronto Rape Crisis Centre	597-8808
Assaulted Women's Helpline	863-8511
Catholic Family Services	636-9963
Child Abuse (24 hours)	924-4646
Aftermath (Child Sex Abuse Survivors)	461-4709
Children's Helpline	1-800-668-6868
Distress Centre One	598-1121
Distress Centre Two	486-1456
Family Service Association (North)	225-1166 or 638-3892
Family Service Association (after hours)	922-3126
Scarborough Distress Centre	751-4888
Telecare Etobicoke	247-5426
Bob Rumball Associations for the Deaf (Voics & TDD)	449-9651
Centre for Spanish Speaking People	633-8545
COSTI-IIAS Immigrant Services	658-1600
Riverdale Immigrant Women's Centre	465-6021
Working Women Community Centre Serving Immigrant Women	532-2824
Greek Orthodox Family Services and Counselling	291-5229
Muslim Community Information	766-6311
OISE, Psychoeducational Clinic	926-4712
St. Christopher House, Neighbourhood House	366-3571
York Community Services	653-5400
Parkdale Community Centre	537-2455
WREC (therapy referral)	534-7501
Barbara Schlifer Clinic	323-9149
Breakthrough Group (YWCA)	761-8100
SOS Femme (Français)	1-800-668-6868
Native Women's Resource Centre of Toronto	963-9963
Toronto Counselling for Lesbians & Gays	977-2153
Male Survivors of Sexual Abuse	392-6880
519 Church Street Community Centre	392-6874
Self Help Clearinghouse - for more listings	487-4355

SEXUAL ASSAULT CARE CENTRES AVAILABLE AT:

Women's College Hospital	323-6040
Scarborough Grace General Hospital	445-2555
Hospital for Sick Children (Under age 18):	
Emergency Department	597-1500
SCAN Department (Suspected Child Abuse and Neglect)	598-6275

See The Emergency Departments of the following:

Credit Valley Hospital	Queensway General Hospital
St Joseph's Health Centre	Sunnybrook Medical Centre
Toronto East General	Toronto General Hospital
Toronto Western Hospital	Wellesley Hospital
Doctor's Hospital	Mississauga Hospital
Mount Sinai Hospital	North York Branson Hospital
North York General Hospital	Oshawa General Hospital



EMERGENCY SHELTERS FOR WOMEN:

Emily Stowe, Scarborough	264-4357
Ernestine's, Rexdale	746-3701
Jessie's (teenagers), Toronto	365-1888
Nellie's, Toronto	461-1084
North York Women's Shelter	635-9630
Women's Habitat, Etobicoke	252-5829
Women in Transition Inc., Spadina House	967-5227
Bloor House	533-1175



TAKEN FROM A SHOW AT BILLY ROP'S ON NOVEMBER 21, 1990.
PHOTO BY MELANIE

There were flyers all over the school (Ontario College of Art & Design) for a band that I had only heard about (Chicken Milk), since they hadn't played out yet. I had a feeling that I knew one of the members without even realizing it. Sure enough, Lisa (the guitarist) was in one of my classes. Chicken Milk are a three piece band, consisting of Laura (drums), Lisa (guitar), Paula (bass), and they all sing. The interview took place at their practise space on December 23, 1990.

FEMZINE: CHICKENS DO NOT RELEASE MILK, SO WHAT'S THE CONNECTION?

PAULA: Egg nog alright.

LAURA: Yeah, egg nog means chicken milk in French.

LISA: We found that out later on.

PAULA: But we wanted something domestic, Domestic Rock'n Roll. We figure Chicken Milk sounds pretty domestic.

FEMZINE: TO MAKE IT SEEM ACCESSIBLE?

LAURA: It could be something futuristic too. Cows running out of milk and people finding a way to extract milk from chicken.

FEMZINE: HOW DID CHICKEN MILK COME INTO BEING?

LISA: We met through some people that we know (ED NOTE: They all laugh). We all had friends that were in a band together, and we met through them. We talked about putting a band together, just because we were all interested in the same music.

Then we did it, and we just started playing our instruments. We naturally picked opposite instruments. We started jamming here and we've been doing this since.

PAULA: We got a lot of support from everybody who we share our space with. They've been really nice, given us access to all their equipment, which is pretty lucky because there are hundreds of musicians out there who don't have that chance and we did.

FEMZINE: IT SEEMS THAT IN THE HARDCORE SCENE THERE IS LACK OF WOMEN'S INVOLVEMENT AND WHEN WOMEN DO PARTICIPATE IT IS OFTEN NOT SEEN AS EQUIVALENT TO MEN'S WORK. WOMEN'S PARTICIPATION IS NOT RECOGNIZED. DOES IT BOTHER YOU THAT YOU'RE OFTEN ASSOCIATED TO THE (ALL BOY) BAND THAT YOU MENTIONED EARLIER, THE ONE THAT ALL OF YOU MET THROUGH?

LAURA: It's weird because I hate to be

associated as - the girlfriends of the band, and they got together. It's really cheesy. We just did it on our own.

LISA: People make cracks like - No Mindettes. That really bothers me.

PAULA: It makes me kind of mad. I think it's unnecessary, but on the same note they (NO MIND) broke up and we stayed together as a band and as friends too. I don't like to be referred to as the - No Mindettes.

LAURA: But they're still our friends.

FEMZINE: CHICKEN MILK HAS BEEN TOGETHER FOR ABOUT TWO YEARS NOW AND A FEW MONTHS AGO YOU STARTED PLAYING AT ALL THESE SHOWS, ONE AFTER THE OTHER. HOW DID THAT HAPPEN?

LAURA: We just played one show at The Joint and then people came up and asked us if we wanted to play shows with them. The lady at The Joint really likes us. She keeps asking us to come back. It was pretty over-

overwhelming playing five shows all of the sudden. Then we thought we should take a break and practise more. We were accepting all these shows.

LISA: Kind of like open doors. Got excited.

LAURA: It was kind of nice. I was surprised that people actually liked us.

PAULA: I think the general thing is that, first of all it was a novelty. There's not a lot of all female bands in Toronto.

There's a few, but it is still a novelty. So that attracted a lot of people to come and see the show - like all these girls playing punk rock music. I think they realized "Wow these girls have a bit of technical background and they're not that bad." So they liked it. Everybody's ultra-supportive. So we've gotten a lot of shows and a lot of feedback.

FEMZINE: YOU PLAYED WITH AN ALL-MALE BAND THAT DRESSED UP AS WYMYN TO HOOK THE NOVELTY OF ALL-WYMYN HARDCORE BANDS, AS WELL AS TO PLAY A JOKE ON YOU (CHICKEN MILK BEING AN ALL-WYMYN BAND). I HEARD THAT SOME PEOPLE DID NOT FIND IT FUNNY AND WERE OFFENDED BY IT. HOW DID YOU FEEL ABOUT IT?

PAULA: I heard about that incident a couple of days after the show. I wasn't offended and I didn't feel it to be misogynist at all, but then again we know these people so it was an inside joke. But I think if you're just watching, I can see how other people would be offended. I thought it was hilarious.

LISA: And that's their style, make fun of everyone. If that was your first time seeing that band, then you might think it was kind of weird.

PAULA: I thought it was more of an appreciation. They went through a lot of trouble dressing up



WHO ARE THESE MEN POSING AS WYMYN?

TAKEN FROM A SHOW AT BILLY BOYS ON NOVEMBER 21, 1990.
PHOTO BY MELANIE

as girls: pigtails, long socks, nighties, lingerie, stuffed bras, you name it! They had nicer lingerie than we did. I just have a sports bra.

LAURA: I didn't find it offensive at all.

FEMZINE: HOW DOES IT FEEL BEING AN ALL-WYMYN BAND IN THE HARDCORE SCENE?

LISA: I was kind of freaked over the whole novelty thing, centred out.

LAURA: In some ways we just want to be considered like any other band, and not like a novelty.

PAULA: I thought it was mighty funny for our first show, the Goffs showed up and they were thrashing and head banging. I felt weird about the novelty thing too. But I got over it pretty fast. I don't give a shit what people think. I know what I'm doing is what I want to do. If I'm playing in a band, I'm gonna play in front of people and I might as well get used to it. Predominately for the kind of music we play, we're going to get a hardcore audience coming out. That's the grass roots thing too. They're supporting upcoming bands. I used to do that. I've been doing that since I was fifteen, checking out bands.

I'm not really opposed to it. I don't think about it that much. That's my personal thing.

FEMZINE: HOW DO YOU FEEL ABOUT PEOPLE

THRASHING AT YOUR SHOWS AND JUST AT SHOWS IN GENERAL?

LAURA: I like the energy that comes out of it.

PAULA: I like thrashing myself.

LISA: As long as nobody gets hurt. Like at NO MEANS NO shows when people would get kicked in the head... The guitarist got kicked in the face on stage.

LAURA: People just dive on your head and do that thing where they carry a person around and you get a foot in your face. That isn't too fun. Over all it is quite overwhelming, the energy.

PAULA: Although it is like touch football. It's a male boxing thing. But then again, it's aggressive music and you wanna get hyper and raw, and take out your aggressions. It's the best place to do it, cause you're not going to beat up anyone up there. Some people do and they go overboard. But always

get the macho pricks doing that. But the overall idea is you go out there and listen to intense music, and act intense, and let that energy take over, and then freak out and thrash. You can do experimental dance, thrash, or run in circles, jump off the stage. But it's all the same shit as long as you're not hurting people and you're considerate, then that's fine.

LAURA: Don't jump off the balcony at the Concert Hall and land on somebody's head.

FEMZINE: SOUNDS LIKE THAT HAPPENED?

LAURA: At METALLICA, my friend Corinne. Somebody jumped off the balcony and landed on top of her head and knocked her out.

FEMZINE: ON AN INDIVIDUAL LEVEL, DO YOU SEE ANY PROBLEMS IN THE HARDCORE SCENE?

LISA: Lately it's been weird. Not very many people go to shows anymore. They're very selective as to what band they want to see and the place clears out after. Less enthusiasm.

PAULA: It's two things. People getting older, they get more jaded going to every single little show coming out in Toronto, cause now it's not just one or two venues that have access to that type of music, it's everywhere. I find the whole punk and hardcore thing has become more mainstream. It's moved into a pop culture. If you go to most mainstream highschools nowadays, you'll see kids getting into rap, hip-hop, or the hardcore scene. It's very socially acceptable. It's not like a little community, it's grown, it's popular, very mainstream.

LISA: And also instead of seeing an upcoming

band at a small venue, people will go to see FAITH NO MORE at the Concert Hall.

LAURA: There's not that many benefits anymore.

PAULA: I think I got a taste of the old, youthful - "I just want to thrash. I just want some skank," when we played the CHRY benefit with all those other bands. It was just that whole raw teenage energy, cursing-through-my-veins. It was great. I don't experience that anymore from shows.

FEMZINE: SO WHY HAVE YOU CHOSEN TO STAY IN THE HARDCORE SCENE?

PAULA: I still experience that. There's still bands out there that get the energy going. I like all types of music. It's also more of a social thing too. I like live music and raw energy and that's what comes from shows.



It used to be my whole life. When you're at the age of fourteen or fifteen it gives you a social identity, a social crutch that you rely on. - "I am punk rock. I have all the answers to the universe. Don't fuck me up, I'll beat you up." And then you get older and realize it's not that cut and dry. So it's not your whole life, but still it shaped me in a lot of ways. I still want to shave my head every summer.

LISA: Also, you can get in there and get more involved. Where else can you do that?

PAULA: Well I think that what we're doing right now, people like you and Stephen Perry, able to maintain that grass-roots level which I think is really important to keep in touch.

LISA: And it gets other people doing things.

FEMZINE: WHAT ATTRACTED YOU TO PLAY HARDCORE?

WOULD YOU LABEL IT HARDCORE?

PAULA: It's hard to tell.

LISA: I think it comes from the wide variety of music we listen to. It all comes out, not just hardcore.

LAURA: I personally thought I'd never play in a band, I guess secretly I always wanted to.

FEMZINE: IS THAT HOW THE REST OF YOU FELT?

LISA: A long time ago I wanted to play bass when I was a lot younger, just when I started getting into hardcore. And I never did it.

LAURA: When I was thirteen we lived in Scarborough in a town house and these guys jammed there. When they'd go out, I'd sneak down and I would sneak behind the drum kit.

PAULA: I used to jam with my brother. We grew up in a housing project at Christie and Dupont and there was a whole lot of community friends. There was only about four or five of us that were into that type of music (punk). We were really young, fourteen or fifteen, and we would practise in my Mom's basement. My Mom was very patient for two or three years while we played really, really obnoxious music, so were all the neighbours but it was a good community so they'd put up with it. Sometimes I would sing. I wanted to be in a band but I always felt really cheezy and it was really intimidating.

LISA: Whenever someone walked in the space, I would just put my guitar down even after we started playing. I just got really intimidated.

FEMZINE: DO YOU FEEL THAT IT'S LESS INTIMIDATING SINCE YOU'RE ALL WYMN?

LAURA: No, it's more like therapy. We get together. We don't know what the hell we're doing but it's fun.

PAULA: We used to make a joke and say, "It's the only time of the week I feel like a normal person." We're all working, going to school. Here we got to make tons of noise, scream and do whatever. Primal therapy I guess you could call it.

LAURA: It felt good. For the longest time we didn't even consider putting ourselves in front of people, but then we broke through barriers which was really amazing. But we still have more barriers to break through. I think we've done pretty well.

FEMZINE: THE FIRST TIME CHICKEN MILK PERFORMED IN A CLUB, WHICH WAS NOT TOO LONG AGO, A RAP BAND - THE ASIATIC WARRIORS WAS ALSO ON THE BILL. I FOUND THAT ENLIGHTENING BECAUSE AT MOST HARDCORE VENUES THE BANDS, EVEN THOUGH THEIR MUSIC MAY BE INFLUENCED BY DIFFERENT CULTURES, ARE NOT PEOPLE OF COLOUR. DO YOU THINK THAT HARDCORE VENUES SHOULD INCLUDE BANDS FROM DIFFERENT RACIAL BACKGROUNDS?

PAULA: Totally. Those guys (ASIATIC WARRIORS) are probably the first rap band to ever play in a downtown venue where it's been predominately hardcore, predominately white, middle class kids coming from the suburbs and from downtown as well. I think it's totally important and I'd like to keep bringing in other bands, other types of music. I don't see any racial minorities attending shows. It's a very limiting number of people. It's the same raw energy. It's the same attitude. It's just different music, and it's about time that it crossed over.

FEMZINE: HOW DO YOU COME UP WITH THE SONGS?

LAURA: Paula usually comes up with the bass line, or Lisa with a guitar riff, and then they

play it to each other. I listen to it and try to figure what I'm going to do.

PAULA: Milky.

FEMZINE: AND WHAT ABOUT THE LYRICS?

PAULA: We'll work it out once we have the riff down and a bit of the structure. I'll work on lyrics, or Lisa, or Laura and then just put it down over the music. That's a very new thing to us and we finally feel more confident about singing. I practise at home.

LAURA: I think after Jenny left we were all like - "Awwh!" We weren't too sure what we were going to do because we didn't have a singer. We thought it would be great if all of us tried singing together. If we didn't feel comfortable we probably wouldn't have it, but then we felt comfortable with it.

PAULA: Basically anything goes. If people want to join in, they join in. If they don't, they don't. It helps that all of us have similar tonality in our voice. It also helps when you're playing an instrument. Things sort of click in when you're playing and singing too. You feel for the music. You take in more consideration having two things you have to work on.

FEMZINE: PAULA, YOU WROTE "LILITH." THE SONG MAKES REFERENCE TO A FEMALE FIGURE WHO POSSESSES BOTH GOOD AND EVIL CHARACTERISTICS. IS LILITH AN EXISTING PERSON, OR ARE YOU MAKING AN ALLUSION TO SOMETHING ELSE?

PAULA: I read about this guy called Gurdjieff in the book A Very Great Enigma by J.P. Bennett. Gurdjieff is an Armenian who's into the Cosmos. In one of these books, I came across this ancient information, ancient religion of the Middle East in the area around Turkey, Armenia, and Kurdistan. One of these books mentioned Lilith, who was a Goddess which was worshipped in that area before Christianity.

She was the embodiment of both good and evil, sort of like the Ying and Yang theory - in every evil there's a bit of good and in every good there's a bit of evil. I thought that was pretty cool because it was far more advanced than and more humanitarian than Christianity bullshit that came later. And she's a woman too, who was respected. I insisted that the song had to be Lilith.

FEMZINE: LISA, IN "LIFE I LEAD" IT APPEARS THAT YOU'RE DIRECTING THE SONG TO A SPECIFIC AUDIENCE AND REJECTING THEIR LIFESTYLE. BUT THEN YOU REFER TO YOUR LIFE AS A FUN HOUSE WHERE YOU ARE FALLING.

LISA: Not really. What had happened was I went away to work the weekend. I was making food for these people that were very rich, so rich. It was the same weekend the New Democratic Party were voted in and they were freaking out, going "More rent control? It's going to kill me!" And I was just like "Oh fuck." I couldn't believe it. I was thinking of my life, my friends and me compared to these people. I didn't mean it to be that they're falling at the end. More like there's rough times that people go through. It feels like you're not going to be able to make it but usually you do.

FEMZINE: PAULA, IN "MONTREAL" YOU ARE REFERRING TO AN ISOLATED INCIDENT OF VIOLENCE AGAINST WOMEN, THE 14 WOMEN WHO LOST THEIR LIVES IN MONTREAL. BUT THEN IT IS BROUGHT TO A MORE BROADER SENSE IN THE LINES: "REMEMBER THOUSANDS MORE DIE EACH DAY, THOUSANDS MORE FEEL THE VIOLENCE." AT THE END OF THE SONG THE RADIO (WITH THE NEWS OF THE MURDERS) IS TURNED OFF AND A FEELING OF SADNESS IS LEFT.

DO YOU FEEL THAT ALL WE CAN DO IS TURN THE RADIO OFF?

PAULA: No, with the Montreal song it was more of a personal experience of how I felt when I heard about it. I was shocked and upset. I was really mad and confused going "Fuck man, we're in Canada. Shit like this just doesn't really happen." It happens but you don't really hear about it. I was born in Chile and in touch with the Latin American community. I grew up hearing about thousands of deaths taking place everyday. You're very much reminded of that everyday of your existence, and here it's good that people get mad, but that was fourteen wymyn. People die all over the world. Wymyn die of extremely disgusting deaths everyday in the world. It seems like, -what, it only took fourteen wymyn here in Canada for people to realize?!? I saw people that were not even aware, or didn't even care about issues like that. It was good that they became involved and became aware through this particular incident. It's just like - "Hey guys, this happens everyday all over the world. Maybe you should start paying attention."

FEMZINE: LAURA YOU WROTE TWO SONGS THAT BOTH DEAL WITH ADOLESCENCE, "REMEMBER" AND "ADOLESCENCE NIGHTMARE." IN REMEMBER YOU ASK THE QUESTION: IS THAT REALLY HE? DO YOU THINK THAT ADOLESCENTS LOOSE THEMSELVES FROM THE PRESSURE THEY FEEL FROM THEIR PEERS?

LAURA: I think most adolescents go through the peer pressure stage of sometimes getting pressured into doing things they don't really want to do. Or you experiment things in life that you learn about yourself that way, but you realize sometimes that

isn't really you.

FEMZINE: DO YOU THINK THAT'S IMPORTANT IN GROWING?

LAURA: Yeah, I think it's important in growing, learning by your mistakes. I think adolescence is probably the toughest time. That's why I called it "Adolescence Nightmare."

PAULA: When I heard that song it brought back a flood of memories... The first time you lied to your parents, the first time you had sex. It's a little reminder to the old grumps out there - Fuck, just be a little more tolerant of younger people too.



LISA & LAURA

PHOTO BY MELANIE

FEMZINE: YOU ADVERTISE CHICKEN MILK AS BEING EVOL ON YOUR FLYERS. WHAT IS THIS EVOL WITH AN "O"?

LISA: We don't know. It's just overtaking us.

PAULA: I was thinking of tattooing "666" on the back of my hand.

LISA: I was reading about 666 last night in the Women's Dictionary.

PAULA: And what did it say?

LISA: Oh, it said it was evil.

PAULA: It's just the whole nation. I mean people are like, "Oh, it's just three girls." OK, then we're going to be Evcl. That's like a tough image to portray, but it's all in tongue-in-cheek which makes it even funnier.

LISA: To us anyways.

PAULA: The "o" part comes from SONIC YOUTH. It sounds heavier with an "e." We all like SONIC YOUTH abt. We think that Kim is god.

FEMZINE: GODDESS.

PAULA: Well I don't think she's god actually. But I think she's pretty darn cool for a 36 year old woman to be still playing in a raunchy, punk rock band from New York. That's pretty admirable.

FEMZINE: YOU NOT ONLY PLAY IN A BAND TOGETHER, BUT YOU ALSO LIVE TOGETHER. WHAT OTHER THINGS DO YOU DO TOGETHER?

PAULA: We like going to Queen of Sheba. I think food plays a very important part in our lives.

LISA: We have lots of frozen tofu and vegetable stock in our fridge.

FEMZINE: SO YOU'RE ALL VEGETARIAN?

LISA: No, but we don't cook meat at home.

Paula's a vegetarian.

PAULA: I eat fish once in awhile, but I haven't really eaten meat in six years. I've abstained from it, because last time I ate it I puked my guts out and I got food poisoning.

FEMZINE: SO THEN YOU DON'T EAT MEAT FOR HEALTH REASONS RATHER THAN POLITICAL?

PAULA: And political too. My rationale is - I won't kill it, then I'm not going to eat it. I can go fishing; I don't know why. Maybe it's really fucked but I have no qualms. I can't do it because there's no fish around, but if

I had to go fishing then I would do it. I know how to clean fish. I've plucked chickens before. I just think people should make the distinction between a styrofoam tray, a Dominion and a dead animal. Understand that even if it is on a tray, it is not a nicely presented piece of meat but it used to be a dead animal at one point. If you can stomach that, then all the power to you.

FEHZONE: WHAT ABOUT POLITICAL ACTIVISM, YOUR INVOLVEMENT WITH NATIVE ISSUES?

LISA: Paula and Laura were involved in blockading for Oka.

LAURA: I was really frustrated watching the news. We thought we'd go to a vigil and show our support for the Michawks. We had some wine and then we got more gun-blo about it. We were going to block the tracks at first. Then we became more reasonable and thought we'd blockade and inform people, because a lot of people, even myself had to learn about it. There's a lot of people that don't really know, or don't care and they should because it affects everybody. We felt frustrated by the way the whole thing was being handled. We wanted to make it specific that we were a non-Native group and we were just concerned citizens. The second (blockade) was a successful one and the third wasn't so successful. Overall I felt good that we did it.

PAULA: Politics have been in my life since I was four. I couldn't really help it. I grew up in Chile and my dad was in jail. He spent five years in jail, after the coup in Chile. He was a member of the Socialist Party and as a repercussion of that, our family felt that. Not to the extreme amount, but we had our house raided and

destroyed a few times. We didn't see my dad for five years because we could only see him every Sunday. Then we came here as refugee status. I don't particularly get myself involved as I used to. Sometimes if I do motivate myself to do stuff, then I will become involved with isolated groups. But I don't like to abide myself to any sort of dogmatic ideology. I

used to be a heavy duty Marxist. Leninist until I was thirteen or fourteen. Then I went "Oh punk rock! Anarchy right on! I can do whatever I want, I don't have to read any horrible ideology shit." LISA: Don't have to wear black skirts or red berets.

PAULA: I don't have to idolize every political former guy from Europe and Latin America if I don't want to. It's an ongoing thought process. It goes in spurts because I try to maintain a personal life too.



LAURA & PAULA
PHOTO BY MELANIE

FEHZONE: IS THERE ANYTHING YOU'D LIKE TO SAY?

PAULA: Don't come and heckle us at shows because I have the burns ready. So if you want to be publicly embarrassed, go right ahead. I'm sure that is an invitation to all the hecklers in the world to come and try it out, but don't bother. What's the point? And we're Evol.

LAURA: We're Evol, but we love animals.

PAULA: And don't deny your Pod. That's our new thing. Your Pod is your own private living space. Don't deny it, make sure it's clean and maybe your head will be clean.

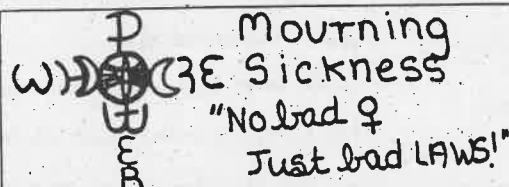
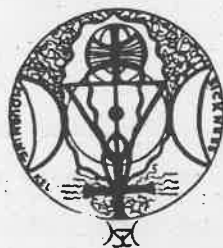
LISA: DON'T DENY YOUR POD is from a film that I made. The whole film is an environmental thing. This guy throws things, garbage over his shoulder because he's disturbing his Pod, his community. This huge pea comes out of the ground. The camera pulls back and shows him on a street in a town and then the town is inside a pea pod. Then the pea pod closes up and that is it.



GRAPHIC BY PAULA GONZALEZ

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MOURNING SICKNESS MOURNING SICKNESS



It's neat how the art and the alternative music community often collide. I also met one of the members (Prudence Clearwater) of Mourning Sickness at art school. Mourning Sickness was another band that I had only heard and not seen. Fortunately, I was able to see them perform before interviewing them. This was a second attempt at an interview. It took place on December 19, 1990, at Cathedral "B." Since this interview the band line up has changed. Kryssi Klyt, Kõnnie Lingus, and No Name Slut have left the band. They are now practising with their new members, but they are always looking for wymyn to work with.

FEMZINE: CAN EVERYONE SAY THEIR NAMES AND WHAT YOU DO IN THE BAND?

LILY: I'm Lily Latex. We all play everything, but I guess my forte are keyboard and electric violin.

KÕNNIE: And music theory.

PRUDENCE: My name is Prudence Clearwater. I do electric stand up bass, vocals, and metal percussion.

NO NAME SLUT: My name is No Name Slut. I play the drum set and bodhran.

KÕNNIE: And you do poetry.

NO NAME SLUT: and I do poetry.

KRYSSI KLYT: I'm Kryssi Klyt. I play saxophone, electric violin, sing, and percussion.

KÕNNIE: I'm Kõnnie Lingus. I used to play scrap metal before other people had more fun than me. I still play it. And I play bodhran and scream on the violin, and scream on the microphone.

FEMZINE: WHY DOES EVERYONE HAVE PSEUDONYMS?

PRUDENCE: It's kind of like the whole idea of mock 'n' roll. Everyone in the industry seems to have another name, like Spider or Crass. It's kind of a facade of hardness. The other reason is as a woman I found when I first joined the band I had a big problem getting on stage, being vulgar and aggressive. By acquiring another personality, it gave me the courage to go on stage and say, "Well it's not _____ doing it, it's Prudence Clearwater." It's part of acting and performing, and this is our character.

KÕNNIE: I wouldn't like people to assume that I'm being absolutely myself in Mourning Sickness.

PRUDENCE: Also at first we weren't so sure how this would go over. I think we wanted to have a little bit of protection. We don't really want our entire lives

publicized.

FEMZINE: WHAT ABOUT THE NAME 'MOURNING SICKNESS,' HOW DID THAT COME ABOUT?

KÕNNIE: Let's just say that Prudence and I don't remember. But between Prudence Clearwater, Lilith Angel (who is now Bella Donna independently), and Kõnnie Lingus this name happened.

PRUDENCE: oh, don't forget Kimberley Deanne Flinstone.

FEMZINE: YOU WERE MENTIONING BEFORE THAT YOU HAD A MANDATE?

MOURNING SICKNESS: Persondate! ... a womyndate!

KÕNNIE: We used to have mynifestos. In one mynifesto Kimberley Deanne Flinstone came up with "Mourning Sickness is what a womyn feels when she wakes up in the morning and finds her husband dead. She swallowed him whole with her killer cunt."



LILY: I think on a more down-to-earth level. I can't speak for the beginning year and a half or 2 years, but I think that now we use music predominantly and then theatre, dance and other elements that we use in our music to get across our politics.

PRUDENCE: I think our myndate is to produce music that's hopefully anti-sexist, anti-racist, and anti-homophobic. And to encourage other people, not to encourage other people, to encourage ~~wymyn~~ to get up and do the same thing. Like anything we can do—

KONNIE: you can do better! I think part of our myndate is that we think something different happens when a group of wymyn get up on stage, than in a mixed group. And that it is quite different from a group of men on stage. You can really see that in the reactions of male bands that we've played with. Not all, but some.

FEMZINE: AND WHAT ABOUT THE TWO OTHER BANDS THAT ARE CALLED MOURNING SICKNESS, TOO?

KONNIE: Oh, god yeah! There's an all male hardcore band in Winnipeg with really questionable politics. And there's an all male, of course, band in England called Mourning Sickness. We've had their fans show up at a gig in Detroit beat up a guy, who was Black (that we were hanging out with in the stairwell) smash through the window and heckle us to death because they thought we were going to be this Aryan-youth-

type band.

PRUDENCE: But we are saved. Mourning Sickness is a business. We got the name first.

KONNIE: Well just Mourning Sickness belongs to a womyn period.

FEMZINE: SO HOW WAS THE GROUP FORMED?

KRYSSI: We evolved out of Jaws.

LILY: I think that the line is that the 3 original radical cunts crawled out of the swamp, which was the alternative music scene in Toronto in January of 1987 and became Mourning Sickness.

KONNIE: Interestingly enough, our first recording was "Andy Warhol's Dead," to celebrate the final demise of Andy Warhol. Valerie Solanis, who wrote the Scum Manifesto in the 60's, had put a bullet in his liver. He died from complications as a result of that bullet wound. We thought we'd celebrate it on Hide Records.

PRUDENCE: A year later (1988), I went to school with Lily Latex and one day she said she played the violin much better than I did, and then she joined the band. A year later we got booked for a folk gig. Unfortunately, we're not a folk band. So we decided we would do an entire acoustic set, which meant that we needed another member to play drums. And that's when Kryssi Klyt came in. She was only suppose to play that one show, but she's so endearing that she's been with us ever since. Last summer I met No Name Slut at a restaurant, and then I met you again. Then from there we met at a Mohawk Solidarity



LILY LATEX
PHOTO BY MELANIE

Demonstration in the Labour Day Parade. I got No Name Slut's phone number, phoned her up and she agreed.

FEMZINE: HOW DID YOU COME ABOUT DEVELOPING YOUR SOUND?

KONNIE: We used to write poetry and bang things to it. Eventually we developed this concept of making it more musical.

KRYSSI: I think that Lily had a lot to do with because she can actually play notes, and started making a bit of a base for everyone to follow along. It sounds like follow-the-leader, but not really. It just started from there and then everyone went, "Ok, I see what you're doing. Now what can I do to make it more interesting?" It just builds on itself.

LILY: It's been a constant evolution. Nobody composes other people's pieces.

KONNIE: The lyrics and the mood of the lyrics is always pretty focal. What the song says is the focal point, even if a melody comes first with no lyrics.

PRUDENCE: A lot of it will come collectively and through improvisation.



KRYSS KLYT
PHOTO BY MELANIE

FEMZINE: DO YOUR LYRICS REFLECT THE POLITICS & BELIEFS OF THE ENTIRE BAND?

KONNIE: If we have a problem with it, it's come up maybe two or three times, then we'll obviously have to discuss. Maybe every one person has to compromise, or maybe we'll change something in the lyrics after the discussion. Maybe the intention wasn't clear and it has to be made clearer.

PRUDENCE: Or we just decide not to do that song because it is politically irresponsible, or one of us just doesn't agree with the politics. When I first joined the band, we had a song called, Sex Trade Worker. At that point my politics were not pro-sex trade and I didn't join in that song.

KONNIE: Pro-sex trade worker, cause I never asked anybody who's for or against the sex trade.

PRUDENCE: I thought that by partaking in that song I would be in solidarity with sex trade work and I wasn't at that time. It later changed. I'm not so much pro-sex trade, but I am pro-sex trade worker.

LILY: I think we have enough of a common ground in our beliefs to not have to deal with that. We will never have a song done and then realize that three out of five people don't like it, or don't agree with it. It might be a word in the song and that one of us might find it objectionable.

FEMZINE: SO WOULD YOU SAY THAT YOUR SOUND IS INDUSTRIAL?

KONNIE: Depends on the song really. If it's a harsh theme, it tends to come out industrial. Actually when we did that folk gig, I had this impression that we had done this really soft and fluffy set. And people went - oh no, that was really harsh! I guess because ^{we} still play metal. (M.S. laughter) Post industrial is pretty appropriate. Although we're not as pretty as some post industrial.

KRYSS: No, we can go from one end of the spectrum to the other.

LILY: But we're not into the whole idea of pigeon-holing. Be it based on gender, or type of music, or whatever.

PRUDENCE: It goes back again to the idea of the lyrics being more important. If the lyrics call for something soft and experimental, then that's

what we'll do. But if it calls for something industrial, then we'll get industrial.

KONNIE: Mocking is an element too. We're mocking industrial men and because we are who we are, we can never quite do it. So it sounds like us anyways.

FEMZINE: SO YOUR LYRICS COME FIRST THEN. IT'S MOST IMPORTANT?

KONNIE: Generally. How 'bout primary, because if the lyrics can't be heard then we think the song is pointless. The lyrics have to be heard. That doesn't make the music irrelevant.

PRUDENCE: A lot of bands, you go to their shows or you buy their albums. And you've not a clue what they're singing about. They could be ranting shit and you just don't know. There's no point as far as I'm concerned to buy or listen to that. I mean you might as well sing jibberish instead of making up words.



PRUDENCE CLEARWATER
PHOTO BY MELANIE

FEMZINE: I HEARD THAT YOU TOURED WITH DOA IN THE BLACK WEDGE TOUR?

KONNIE: That's a pretty big lie.

PRUDENCE: We toured in their bus.

TOUR '87
the BLACK WEDGE
Yes You Can
Poetry, Politics, Music

FEMZINE: HAVE YOU NOTICED MORE WYMYN MUSICIANS COMING INTO THE ALTERNATIVE MUSIC SCENE?

PRUDENCE: Not industrial. Other forms of music that are similar, like speed metal stuff like that. But industrial no.

KONNIE: I think that there are less wymyn in industrial music now, because blunt instruments once included wymyn. A few bands that once included wymyn don't anymore.

KRYSSI: Are there less industrial bands now?

LILY: No. If any thing, it has proliferated.

But again, it's a male thing which buds like the Lunachicks and LF seem to be breaking right now. But that's more the hardcore/thrash element. One aspect of industrial is to be aggressive, angry, and traditionally masculin. Wymyn are breaking ground.

FEMZINE: I'M REFERING TO THE TORONTO ALTERNATIVE SCENE.

LILY: The alternative in Toronto has slid. We have a problem in Toronto, in that wymyn's shows traditionally tend to be folk or pop at best. Really happy or danceable music. There doesn't seem to be many all wymyn bands doing alternative music.

PRUDENCE: I guess for alternative music Fifth Column is still happening and now there's God's Mom. They have three wymyn and 2 men. That's about all I know that's happening alternatively with wymyn involved. If there's more than I'd like for someone to tell me.

FEMZINE: THERE'S CHICKEN MILK, LIQUID JOY WHO HAS A FEMALE SINGER.

KRYSSI: I wouldn't consider a female singer as a very female-oriented band really, because that's always happened. Some pretty female in the front.

KONNIE: A wymyn-centred scenario is what's interesting. Like Travis Raw is the singer for God's Mom, but the three wymyn in the band are absolutely focal and anti sexism is focal to their band's concerns. The wymyn are writing the music and are really there.

PRUDENCE: We live in a patriarchal society where everything is perceived from a male

frame of reference. That is what is male and white is valued and everything else is secondary. The same is true in the music industry (being a product). Most bands are comprised of all men and even when there is a wymyn in the band, her perspective is usually lost or simply ignored. Then you have bands like God's Mom, Fifth Column, and ourselves where a wymyn's perspective is greatly valued and right upfront. I think that's the difference between having a wymyn-centred alternative scene and a wymyn playing bass that's still dominated by men with a very male perspective and value system.

FEMZINE: WHAT ABOUT AGE DISCRIMINATION, YOU'RE A YOUNG GROUP?

KONNIE: Who us? We're young?

PRUDENCE: We range in age from thirty to nineteen.

KONNIE: When Lily Latex first started she was underage. Kryssi Klyt was id-ed and threatened to be thrown out at the Cameron. There was one interesting point when everyone was in highschool.

LILY: I think the problem, as the youngest member I think I can address this fairly well. As wymyn in the music scene, especially the alternative scene, you're devalued. "Oh, it's just girls in the band. Isn't that nice."?!? And then when you get young wymyn and our age range with No Name Slut at the very top, it's still early 20's. You have that double bind, where not only are you wymyn, but you're young wymyn. There's this weird connotations to that—"You don't know what you're

doing. You don't know how to play. You don't know what you're talking about." It's really unfair, because a lot of male bands are in that age bracket. But a lot of them don't get that.

KRYSSI: Yeah, a lot of them are younger.
KONNIE: You're rated on a cute scale.
NO NAME SLUT: Well, as the oldest member, some people ask me, "aren't you a little too old to play industrial music. Doesn't it hurt your ears?"

FEMZINE: WHAT ABOUT

LACK OF WYMYN FROM DIFFERENT ETHNIC GROUPS?

KRYSSI: I don't know how to solve it. I know what causes it, but not necessarily personal racism. It's not necessarily Mourning Sickness that says "we don't want Black wymyn to come to our shows."

But they don't come. Actually we don't know a lot of black wymyn. Most of the wymyn we know are white.

LILY: That's not a fair assumption.

PRUDENCE: No, I don't think it's a fair assumption.

KRYSSI: Majority of people we know? Yes, I think it is.

KONNIE: I think I have to be honest and say - yeah it does reflect my situation.

PRUDENCE: Yeah. I'll say the majority of people I know are white.

KONNIE: I think the industrial music scene is pretty uniformly white. I really don't know of a Black person involved in

industrial music.

PRUDENCE: Bryan James from God's Mom.

NO NAME SLUT: I'll be the token little Indian girl.

KONNIE: Well there's also the thing about ethnic. LILY is Yugoslavian, but that doesn't make her a visible minority.

FEMZINE: OK, I MEAN WYMYN OF COLOUR.

LILY: I think the problem is, and this is across the board, alternative music is not a welcoming scene in that it is almost uniformly white.

NO NAME SLUT: And it is sexist too.



NO NAME SLUT
PHOTO BY MELANIE

LILY: As a white womyn, I will go to see a show and realize the lack of scope about what these bands are talking about or addressing. It is such a limited point of view. As a womyn I don't feel included. As a white womyn I'm supposed to be included in this and I still feel uncomfortable. How could it not feel ten times worse for someone who is not white.

PRUDENCE: And I think on another level, the industrial music scene has a tendency to embrace fascism. Bands like DHI that

show Hitler movies and stuff like that. As a white person I look at it and go "Holy shit! This band is trying to evoke a feeling of strength and solidarity, using racist symbols and that's a problem with me. So if I was a womyn of colour there would even be a bigger problem with me. So when you have a lot of bands wearing army boots and having Hitler things and the whole scope of the masculine ideas of strengths - which I personally see as hatred and violence,

who in the hell in their right mind is gonna want to deal with that if they don't have to.

KONNIE: We actually criticized them on it and they were like, "Oh really, Hitler offensive?" It's like, yeah wake-up and smell the coffee!

LILY: I took a lot of personal offense to

that. Considering that a good portion of my extended family died in World War II, as Slavs and Gypsies. I don't need to see that. If I pay to go see a show and I see these people using these imageries irresponsibly, not really dealing with them, using them at entertainment value, I don't want to see it. I'm not paying for it.

(Ed. note: I considered withdrawing the name of the band mentioned above,

but here I think it is important to validate these wymyn's experiences. Whether or not the band's intention was not to offend, the use of such sensitive images can easily be taken out of context. I don't support or advocate censorship, but I believe in providing an alternative to what is accepted. I asked one of the members of D.H.I. about their performances. He said that that was an isolated incident, where they had technical difficulties. And they didn't intend to offend anyone. If it did offend, it was taken out of context because the original film that was used was an anti-Nazi propaganda film.)

KONNIE: No Name Slut, do you have a barf out?

No Name Slut: Well just that as a Native wymyn, it's important for me to be out there musically too. I have a voice to say things to the mostly white audience. Like the last gig, they weren't really expecting it.

KRYSSI: KLYT: Definitely. It was very funny when you read that poem and you said "white people." Everyone suddenly shut up and turned around and looked at you.

No Name Slut: Yeah, it was great.

LILY: And there's a lot of white Liberal guilt that starts, "oh my, isn't that really awful what we did to those Native people?"?!?!?

KONNIE: It's different too, from us getting up there and me doing my On Canada poem. It's safer because, "oh, she's white too." And then all of

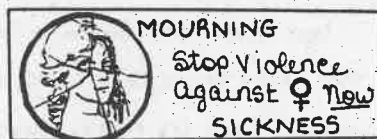
the sudden when a wymyn of colour identifies herself and says that dreaded phrase "white people," it becomes PRUDENCE: more powerful.

KRYSSI: It's like, you can point an accusing finger at them. We can only say, "Oh yeah, we're fucked."

No Name Slut: But I think it's important to let other musicians, wymyn of colour especially, know that they can get up too and do the same thing we do. Because I know wymyn of colour who are into industrial music and they're into the alternative scene.

LILY: One of the focal points of industrial music is anger. It's always been this white male anger. I think it's about time that people with different experiences of anger, as wymyn or people of colour say, "to hell with your smouldering guy schtick." Let's talk about a different anger.

KONNIE: As wymyn we march on the streets,



We're angry about gender, we're angry about issues. Most industrial artists are not accustomed to hearing a focus to a different kind of anger. I mean industrial music isn't completely washed out.

PRUDENCE: We've always vocally said we'd like to include wymyn of colour of all ages, sexual orientations, disAbled, the whole shi-boom... to include everyone. I think after having worked in the feminist community and having seen feminist organizations, which I won't name, make the same request.

Then when the wymyn of colour join them

No Name Slut: They get fucked over.

PRUDENCE: Really bad. They're not included. There's tokenism happening.

(No Name Slut raises arms. laughs)

There's all this shit that's going on and you get a lot of racism happening, and then the group doesn't want to deal with the racism because they think they're so politically correct. There isn't any racism to be dealt with in their group and that's something Mourning sickness will now discover.

I've always wanted to deal with racism more in our music, but everytime I go to sit down and write a song about it, it comes out really "ho-ky" and it's a very white perspective so I'm looking forward to the band's politics expanding.

KONNIE: when I had a core group of wymyn of colour friends, actually it was very explicit with them, but they didn't want to guide me in my anti-racism or call me on it all the time. Or tell me all about it and spend their lives trying to correct me.

KRYSSI: I hope that No Name Slut is not in that position.

KONNIE: No Name Slut may have to throw some coffee mugs at some point.

(No Name Slut laughs)

PRUDENCE: But you've got to be willing to always be working on yourself.

LILY: Accept your own responsibilities as whatever you are.

PRUDENCE: As a white wymyn I have to owe up to my own racism and it is a daily thing I have to work on. It's not once a month when I'm in that correct crowd.

FEMZINE: WHAT ARE PEOPLE'S REACTION TO YOU AS AN ALL FEMALE BAND?

PRUDENCE: Should we all say our stories?

KONNIE: I think it has the same impact as being young, not to be taken seriously and having to fight constantly to be legitimized and even to fight our own

internal sense of not being real, in terms of having to fight our own internalized gender oppression - to then go out and justify ourselves to audiences, club owners, etcetera.

PRUDENCE: We end up playing with very masculine hardcore bands, where we get totally fucking runned over, or we end up playing wymyn groups where we are just sort of way out of whack with the entire evening. So it's like all this folk

music and all of the sudden Mourning Sickness comes and people go "turn it down." We've been asked to turn down our music. As far as our audiences go, a few of the men in the audience have thrown beer cans at us. We've been asked to have our panties taken off of us, a lot of sexism. Not as much now as there used to be. It used to be a lot worse, but we have a lot more control over our shows.

LILY: Actually in Toronto a lot of our supporters are men. Men that are into the music to begin with find out about us, get into what we're talking about, which is an incredible success, because it means you're not preaching to the converted. Here's this person from a different reality going, "I really like what you're doing." We're not having beer cans thrown at us anymore.

KONNIE: Sometimes pretty intimate things happen after gigs. When I used to do Sex Trade Worker, Wymyn would come up to me and say, "I never heard the politics of

sex work discussed. I used to strip. I used to be an escort. I used to blow. I am a stripper." Once there was a group of hookers that battled it out with some intellectuals at a gig. The intellectuals didn't like it and the hookers did. I thought that was very flattering. If we weren't wymyn these connections wouldn't be made.

PRUDENCE: I did a couple of songs, one dealing with the psychiatric community and being institutionalized, the whole game. Another song dealing with incest and child abuse. They weren't what I would call really good songs, but wymyn would come up to me after the show and they would be in tears. A lot of emotions happen. Not only do we get faced with people's anger and resentment and lack of open-mindedness, but we also get real warmth and solidarity. People come up to us and go, "I have never heard anyone talk about that. That's my experience too, as a wymyn." People cry or they hug us. We have to take all the love and the anger. It comes pretty equally at times.

LILY: I'm just sick and tired of club promoters and people like that. First of all assuming we either do pop or folk. I'm sick and tired of scoundrels who assume I don't know what a direct box is, or who assume we don't know anything about our instruments, or how to put on a show.

PRUDENCE: Or they'll lecture us for about an hour, just so you'll know how to deal with other sound people in the future. Meanwhile I've got to tell this guy information that he doesn't know.



KONNIE LINGAS
PHOTO BY MELANIE

FEMZINE: YOU HAVE A MALE DANCER WHICH YOU SAY DOESN'T GO-GO DANCE. CAN YOU DIFFERENTIATE?

KRYSSI: He doesn't go-go dance.

KONNIE: He sees himself as interpretative, which means he doesn't act, or mime out the song - he interprets them. His background is modern dance. He's not a sex object in a cage.

LILY: We used to have a dancer by the name of George, who leaned towards the go-go dance variety, it's a completely different thing. A lot of fun, because here again are the reverse roles, normally it would be a wymyn gyrating in front

FEMZINE: WHAT DO YOU THINK ABOUT ALL MALE BANDS THAT HAVE A FEMALE GO-GO DANCER?

KONNIE: It all depends on whether those wymyn appear to be strong, or most often powerless, little dolls. Like the way the Rolling Stones had all these wymyn lined up on either side like barbie dolls.

You can't RAPE a .38.
Sisters are armed.

of the band and we had a male friend of ours. It was a real twist and a lot of fun.

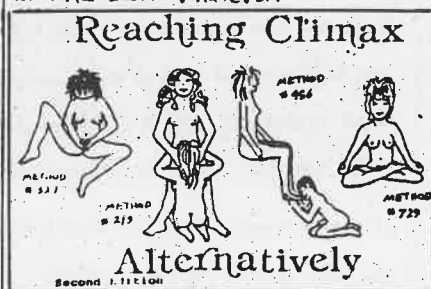
KRYSSI: If there is a womyn there for decoration we don't like it. But if there's some kind of point to her being there, then it's alright.

KONNIE: I think our position as feminists, images of womyn, even highly explicit sexual images of womyn aren't necessarily sexist—but being a sexist society they generally are.

LILY: We love sex. We all love sex.

KONNIE: When we can get it.

NO NAME SLUT: whatever.



FEHZINE: REACHING CLIMAX ALTERNATIVELY (SUMMER 1987) WAS RELEASED ON CASSETTE. WORLD RECORDS WERE SUPPOSE TO PUT IT OUT ON VINYL, BUT WITHDREW DUE TO "FOUL LANGUAGE." CAN YOU EXPLAIN WHAT HAPPENED?

KONNIE: That's basically it. We phoned them up and I said, "What do you mean foul language?" They (World Records) made an issue that the song Sex Trade Worker could be interpreted as procuring and all this shit. They also made an issue of the word menstrual. We checked into what they published in the past and they had put out every single word that we had on our cassette besides menstrual strain. They said we were lewd and obscene.

PRUDENCE: It was mainly that they disagreed with our politics. So it wasn't really censorship of language, but it was the censorship of the use

of language.

FEHZINE: WHAT ARE YOUR OPINIONS ON THE CENSORSHIP OF MUSIC?

LILY: Wrong.

KONNIE: I think I'd like to tell everybody not to buy a product that's sexist. I'd like a society where people didn't feel like buying such a product, or listening to the side effects of such a product.

LILY: I think the thing about censorship is instead of directing your energy into banning things, why not put that energy into making these mediums accessible to people of different view points, which is what we're all about. If you go into a record store and see the Mentors (a vile band). Maybe you'll see Mourning Sickness right behind it. Then you can listen to them both and make your own decision about what you want to buy.

PRUDENCE: Also I don't trust the five or ten, or how many individuals that chooses what I can or cannot have. I don't trust them. I don't know what their background is, what their philosophy in life is. They may find what I do obscene and offensive. So I don't trust them. I think that if audiences are encouraged to listen to what they're buying and playing, then they might actually decide they don't want to listen to racist and sexist bullshit anymore.

KONNIE: It's criteria that you can't trust. I mean they always make the porn laws a criteria based on explicitness. No matter how close to a cunt you get, it's not sexist unless the context

makes it oppressive.

FEHZINE: PRUDENCE, YOU WERE SAYING THAT YOU PREFERRED THE SOUND OF LIVE PERFORMANCES, THAN PRE-RECORDED CASSETTES.

PRUDENCE: When we play live there is a lot of energy and emotion. The audience and the band are feeding off one another. Whereas in the studio, it is sometimes flat and we are forced to simulate that live feeling. Also we are playing off one another, which is a problem with recording our music.

KRYSSI: At a live show someone said that our drumming is very tribal.

NO NAME SLUT: That's a racist statement.

KRYSSI: Really? How so?

NO NAME SLUT: Tribal drums means like -

KRYSSI: Doesn't it mean a tribe of people playing drums?

NO NAME SLUT: Yeah, but we're not a tribe.

KRYSSI: But they probably meant the sound was similar.

NO NAME SLUT: I still think that's a racist statement.

KONNIE: I think they took the concept of tribe and did this whole twisted sixties shit with it. Thinking, how we're going to be really tribal and get down. Tribal became associated with all these racist assumptions, what it no longer means. I mean the two meanings are so far apart. If we're playing rhythm, then we have no base to assume that it has anything to do with Native or anything to do with anything, but our own experience.

FEMZINE: SO YOU NOW HAVE A MANAGER?

KONNIE: Just tonight. He's going to do all the shit work.

LILY: Bryan James. Actually he's not really our mynager. He's just a good friend with alot of connections.

NO NAME SLUT: Which is really weird because I knew Bryan from Vancouver.

KONNIE: I went across country with Bryan in a bus.

PRUDENCE: I borrowed lots of money from him.

KONNIE: We have a herstory of using Bryan and this will be a natural fulfillment, and mynagers actually believe they're on this planet to be used.

PRUDENCE: He's very supportive of feminism.

KONNIE: He has a good telephone voice.

PRUDENCE: He's been working in the music industry on a merchandise level for years and years. He's also a performer himself.

FEMZINE: UNLIKE MOST BANDS, YOU DO OTHER THINGS BESIDES PLAYING MUSIC.

LILY: I think first of all we're all friends and that depends largely on our involvement in the band.

KRYSSI: Although No Name Slut is new, so she isn't our friend yet. (Laughter).

KONNIE: It's nice to have a sister-in-law. It's nice to have another lesbian member of the band. (Mourning Sickness claps). Another token Lesbian.

LILY: And Kryssi, Prudence and I have been drinking ourselves silly together

for years, going out to clubs and dancing. We keep inviting Konnie, and she keeps saying "no, there'll be no Lesbians there. I don't want to come."

PRUDENCE: Konnie and Lily have been guiding me in my coming out as a Bisexual. Taking me out to Lesbian bars and stuff like that.

KONNIE: And she picks up the wymyn, and I'm left high and dry. I'm not taking her anywhere anymore. None of you, that's it. Except maybe No Name Slut because she seems to be just as flat on her butt at the Claremont as I am.

LILY: And we also see each other at dems and we all go together. We've all worked in various parts of the wymyn's community.

PRUDENCE: We had an art show at the Purple Institution and so Mourning Sickness did a show. Then we did the Michael Smith - Person Lived With Aids (Acquired Immunology Deficiency Syndrome) For Queer Culture. We did a rap in his piece. We just incorporated a piece that Tracey TieF. wrote. It's something that Mourning Sickness as a band will be doing three songs, and as individuals will be perform-

ing in it.

FEMZINE: ANY CLOSING STATEMENTS?

PRUDENCE: If there's wymyn out there who do performance art, music, poetry reading, or whatever, you really should give us a call. When we do shows we're always looking for wymyn to perform with.

KONNIE: I wanted to get together bands that gave a shit about Nitassinan and at the time Oka started happening in the spring time. It was before Oka, but Nitassinan was happening and the situation with Lubicon was happening, and both of these groups of people needed money. We tried to get something together, but it never happened.

LILY: And finally if you're a wemyn and you play guitar, we're looking.

PRUDENCE: I think my closing remark would be, "Dare to be a cunt like us." (A slogan of ours). Cunt used to be a positive term and over the centuries of patriarchy it is now the worst thing you could call somebody. So we're reclaiming the word cunt.

KONNIE: It's the only word for that part of our body which actually means that part of our body.

TAKEN FROM A SHOW AT THE ROLL ON DECEMBER 11, 1990.
PHOTO BY MELANIE



GRAPHIC BY SHARY BOYLE



Shary Boyle

I wanted to interview a womyn who was not in an all wymyn band, because there were questions I had that didn't pertain to wymyn in an all female band. I also wanted to provide perspectives of wymyn in different positions (this is only one). The reason why I excluded Liquid Joy from the interview was because the interview is about Shary Boyle and her experiences as a female singer. I wanted it coming from her. The interview was done twice. The first one took place in her home on January 4, 1991 and continued at a café on January 10, 1991. After the first interview there were still questions that were left unanswered, so we met again.

FEMZINE: YOU WANTED TO STATE YOUR POSITION. SO I'LL BEGIN BY ASKING, WHY HAVE YOU AGREED TO DOING THIS INTERVIEW FOR FEMZINE?

SHARY: I agreed because it was good exposure for the band and I like the forum of an all female fanzine. In the scene there are a lot of females that go unrecognized and unacknowledged, whereas the alternative is a male majority. I like the fact that you're going out and searching for the females that have not been given recognition and throwing some light on them. You're letting them have the forum so people can see what they've been missing. It's a good educational thing for anyone who wants to know what's going on in the female scene.

FEMZINE: YOU WERE MENTIONING EARLIER

THAT YOU'RE ONLY REPRESENTED IN THIS PART OF THE 'ZINE AND YOU MAY NOT AGREE WITH EVERYTHING IN FEMZINE.

SHARY: Exactly. I'm just doing this out of my own views. Whatever you ask me is completely my views and you can't really take what I'm saying as the views of my band, it's just me. I'm very separate from everybody else that's in this fanzine. I don't know a whole lot of people and I don't necessarily agree with some of their views. I hope that anyone reading the 'zine will see everyone as individuals and as individual views instead of placing everyone together as a common group. I hope there's very easy, non-judgemental attitude of people who are reading this.

FEMZINE: DO YOU FIND IT A PROBLEM THAT YOU SHOULD EVEN HAVE TO EXPLAIN YOURSELF AND WHY YOU'RE HERE?

SHARY: The way things are right now, everybody has to explain themselves or else you're going to get judged as a group, or part of a movement, or just as a stereotype. You can't really get away from a stereotype so it's the best thing to try and explain yourself fully.

Maybe there'll be a day when you don't have to explain yourself and people will just take it for what it is instead of reading negative things into it. If by explaining myself makes people understand it better, then I think it's pretty good.

AND A FEMALE FEMZINE: AS FORMER SINGER OF BAD LIFE AND PRESENT SINGER OF LIQUID JOY, DO YOU SEE ANY DIFFERENCES BETWEEN THE TWO BANDS IN TERMS OF LYRICAL CONTENT AND THE AUDIENCE THAT IS DRAWN?

SHARY: I wrote all the songs in LIQUID JOY, except for "Born Rock." In BAD LIFE I wrote the majority of songs.

Although Cameron (bassist) wrote about three songs. Lyrically it was a lot different in BAD LIFE. It was more of a hardcore, punk forum and the songs had more anger and political and social consciousness. In LIQUID JOY I've strayed away from the political and social then because I realize I don't want to

depress or bore anybody. I don't

think it's my place to educate anybody from my views, so I've decided to take a different approach with the lyrics in LIQUID JOY. I'm more interested in entertaining and trying to let people in on my emotions. I give people moods instead of preaching at them.

FEMZINE: WHEN YOU SAY THAT YOU DIDN'T THINK IT WAS YOUR PLACE TO EDUCATE ANYBODY, DO YOU MEAN THAT IT SHOULDN'T

I want, but I'm more into letting other people decide for themselves what's wrong or right. I just don't want to preach anymore. Too many bands do it. It gets more of a boredom thing. I'm a very socially conscious person, but I'd rather talk to people on a one-to-one basis than take my power, because I'm on stage and I've got a mic and start instructing.

FEMZINE: SO YOU FEEL AS A SINGER, YOU HAVE LOTS OF POWER IN THAT YOU CAN WRITE WHAT YOU WANT IN YOUR SONGS?

SHARY: Yes. The style of how I write my lyrics are a lot different from what I used to do. I used to take issues that concern me and really write about them specifically, but now I write the songs on moods and feelings I experience that I think people can relate to.

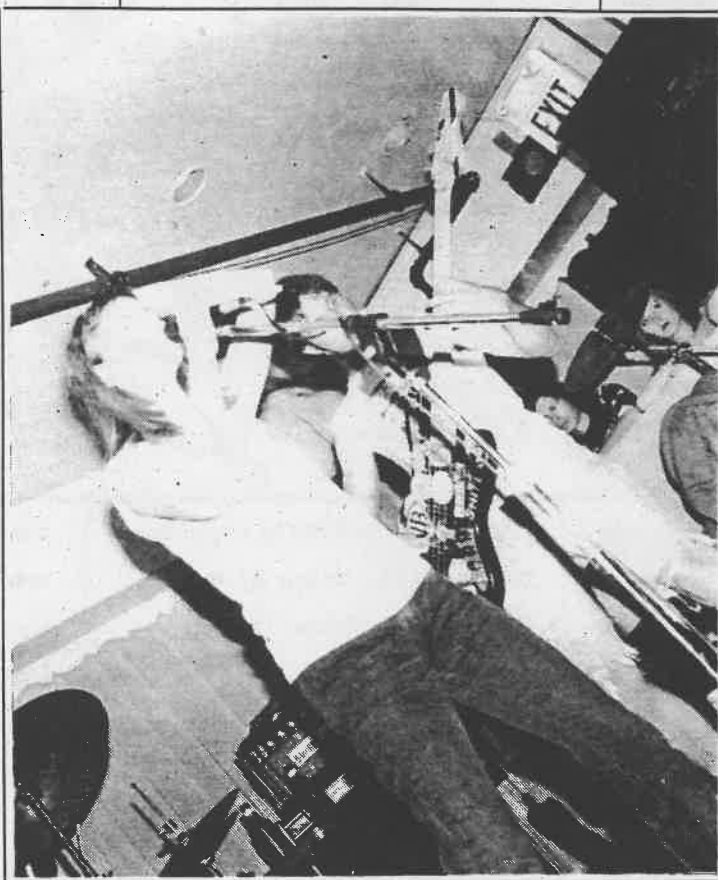
FEMZINE: IN BOTH BANDS YOU WERE THE ONLY FEMALE OF THE BAND, AS WELL AS THE SINGER. DOES IT BOTHER YOU WHEN PEOPLE DISTINGUISH YOUR

BAND AS "A BAND WITH A FEMALE SINGER," OR THAT THEY ASSOCIATE OR COMPARE THE BAND TO OTHER BANDS WITH A FEMALE SINGER?

SHARY: It bothers me when they associate me with another female singer, because a lot of times it's just a stereotype I'm compared to. When we were compared to JINGO DE LUNCH I wasn't too impressed because I couldn't

BE UP TO YOU TO ADDRESS CERTAIN ISSUES?

SHARY: People who have their head about them know basically what's wrong and what's right. I don't think it's up to me just because I'm in a band and I've got a microphone in front of me, to start telling people what's wrong or right because that's my opinion. I have the forum and I can say whatever



TAKEN FROM A SHOW AT THE SOUND ON JULY 27, 1990.
PHOTO BY MELANIE

see that many similarities at all, except that it was a male band with a female singer. When people compare us to a male band with a female singer they're not even listening to our music or our style, just looking at the outward appearance. I'd like people to listen to us as a band, not just who's upfront and that I'm a female. In other ways, if people are interested because I'm a female singer that's good, because it's new, it's different and it attracts people. It heightens interests because it's a rare thing. The alternative sound with a female voice isn't half as common as the male lead. If it attracts people, all the power to it, as long as the excitement doesn't stop at that.

FEMZINE: DO YOU FEEL THAT YOU'RE TREATED DIFFERENTLY BECAUSE YOU'RE A WOMYN?

SHARY: More so in BAD LIFE, than in LIQUID JOY. I've never in my lyrics or appearance, expressed myself as a sex pot. I've never been upfront just because, "Oh look, there's a chick! Oh isn't she hot. I'm going to see that band, because she's hot." I've never been like that and I'm against that because I've been worried of people not listening to me and just looking at me. In BAD LIFE that happened because it was more of a rare thing in the punk/hardcore scene to see a chick. So there were comparisons to the stereotypical British hardcore singers, such as VICE SQUAD. I got some sexist things, people commenting on the way I looked, more concerned that I was a female and what I looked like than what I was doing. In LIQUID JOY I've gotten a lot more confidence

in myself. In the format that LIQUID JOY is I'm allowed to sing now, as opposed to scream. I can use my whole voice. Now people aren't seeing me anymore as just a female front, or just a sex organ. They're seeing me as someone who's got some talent. I haven't gotten half as many comments on the fact that I'm a female then I used to. Now people are more accepting of the band as a whole and what kind of music we're putting out and that makes me happy.

FEMZINE: WHAT ATTRACTED YOU TO THE HARDCORE SCENE?

SHARY: I think it's in my blood. I was very strongly influenced by my sister when I was younger. She's about ten years older than me. She was a part of the original Toronto punk scene. She used to wear a skirt and tie to school and have her hair about an inch short and always listening to crazy bands. She was the only female in my family, besides my mother. As a child, she was kind of like my role model. I was gradually drawn towards the more alternative scene from the people I was hanging around with as well. The school I went to was also the atmosphere for it, because it was an art school and a lot of the people were interested in things other than the norm.

FEMZINE: HOW DID YOU BECOME INVOLVED IN SINGING?

SHARY: I was in the Glee Club in grade 4. It was the little choir club where you got to sing little happy songs like 'Somewhere Over the Rainbow.' When I got into high school in grade 9, they started a program

called Music Theatre. I started off as more of a choir, almost opera singer. I have a really high voice. I guess that's where it all started - doing musicals. From there I started jamming one day with Cameron (the bassist) and Tam (the guitarist). In BAD LIFE people commented that my voice was irritating because I was so used to singing soprano and then all of the sudden screaming soprano. Finally when I got a format (LIQUID JOY) that I can actually use my voice, I learned how to suit it more to the music. I broke the confines of my classical training and used my whole range.

FEMZINE: SO I GUESS YOUR SINGING CHANGED WITH YOUR MUSIC TASTES?

SHARY: I can never really call myself punk, because I've never been strictly limited to any one type of music. I've gotten a lot of influences from all over.

FEMZINE: HOW DO YOU COME UP WITH THE LYRICS?

SHARY: I've developed a style for writing my lyrics. It's almost the same way I do my art, the way I paint. I only do them when I feel like doing them. You can look through my lyrics and they don't necessarily make sense as a story. Sometimes they are stories, but a lot of times they're just images I've put together to express a certain mood.

FEMZINE: DOES THE MUSIC HAVE ANY INFLUENCES OR DOES THE REST OF THE BAND COME UP WITH THE MUSIC AND YOU BRING IN SOME LYRICS AND TRY IT OUT WITH THEM?

SHARY: It's very rare that I make up my lyrics while they're making up a song. They have three people working on the

music. So they can come up with tunes way faster than I can come up with lyrics. I refuse to write lyrics that don't mean anything to me. I could write a hundred songs that sound ok, but if it's not whole-hearted it's pointless for me.



PHOTO BY MELANIE

FEMZINE: DO YOU HAVE ANY INFLUENCE ON THE MUSIC?

SHARY: I write the lyrics and they write the music and for ninety nine percent I have nothing to do with the music because I don't play an instrument.

FEMZINE: SO ITS MORE OF A BARRIER OF NOT BEING ABLE TO PLAY AN INSTRUMENT, THAN A GENDER BARRIER?

SHARY: The lyrics are just as important as the music is, I've never really found a gender barrier in our band and we were all friends first before we became musical partners.

FEMZINE: THAT'S AN INTERESTING POINT OF THE LYRICS BEING ON THE SAME LEVEL AS THE MUSIC. SOME PEOPLE BELIEVE THAT THE MUSIC IS MORE CHALLENGING.

SHARY: I do play an instrument, I sing. I have to practise as much as them, so that my voice is in shape. I have to work out

vocal patterns that go with the music, just as well as they have to figure a bass line, or drum beat, or guitar line. It's just as equally important because you can have a band with an amazing musical talent and a singer who isn't up to par. In our band it's an equal thing. LIQUID JOY wouldn't be LIQUID JOY without me, and it wouldn't be LIQUID JOY without them. It's a completely interwoven thing complimenting each other.

MONKEY SONG:

a monkey sat down in his cage
wonderin' what life could be
he thought about a life outside
for he was born in captivity

Would he eat bananas everyday?
Would he swing upon a concrete tree?
Could he have all the chicks he wants?
What do brothers do when they're free?

Glazed and deadened eyes
Shrunk down half his size
people swarm like flies
telling monkey lies

Monkey in a suit
monkey through a ring
monkey joined the circus
monkey crowned a king

Well, the monkey tried to use his brain
he saw his life through ice cold bars
he understood the kingdoms pain
leading the life of a circus star-

monkey in a Liberace suit
he thinks of his heritage
he thinks of his roots.

FEMZINE: IN "MONKEY SONG" I WAS WONDERING WHERE IT WAS COMING FROM.

SHARY: I took my four nieces to one of the circuses that come to town once in awhile. I thought circuses were suppose to be a fun thing for kids and family entertainment, but the more I watched which seemed to go on for 4, 5, or 6 hours, the more I thought this was a sick process that society has come up to entertain people. They tried to humanize these animals, mocking them, especially the

monkeys. Unfortunately they (monkeys) have a resemblance to humans, so they tried to treat them as humans but all they succeeded in doing was pulling jokes and pranks to make the audience laugh, but meanwhile totally degrading them. These monkeys have probably been bred for this purpose, or taken from their natural habitat to be dressed up as us which is a total insult to them. Being mocked in front of everybody for a cheap laugh. I felt embarrassed to be a human being and part of the race that is doing that to them. It seems like some wimpy, sympathetic cause but if you think about it, it's inhumane and we should be ashamed that it's a big part of our culture - the whole circus thing.



photo taken from: PETA NEWS Spring 1987, Vol. 2, #1.

domestic dispute:
well there was a time
when you were so unkind
you took my mind
and you peeled it away
I was real abused
my drugs were over used
you took my toys
and you left me to play

I invited you in, and you killed all my pets
and then you went away
it was dark, alone in the park
I was tryin to find someone to blame

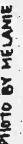
So I told myself, experience is wealth
but I never expected the
black hatred of your game
my mind is sore,
I gotta even the score
my heart is blind
and in my world it always rains.

well, I loved you,
and you fucked me

SHARY: I wrote the song before I made up the title. In the police term - domestic dispute, usually the female in the relationship is getting the shit kicked out of her and the cops will come. But because it's a domestic dispute and they're married, usually it's just like, "Oh well, try to keep it down"?? and then they leave. The one partner is completely out of control, while the other one is completely powerless in a situation where the one person you had hoped could help you (the police) ignore it because of the legal bonds of marriage. I guess once you're married, you're suppose to let yourself get beat up!?!? The song itself is not directly related. It relates to the fact that I've gone through some relationships where I didn't feel I had any control. It wasn't up to me to decide the outcome, it was up to somebody else.



They must be into the feminist thing." I have a hard time with everybody continually distinguishing whether it is an all female or all male. When you see an all male band, you're not like, "Oh they must be a bunch of misogynists." I have no problem whether the people in my band were female or male. It should be more concentrated on the music and what you're doing and that is how it should be judged. You shouldn't be judged by what is between your legs on stage. That shouldn't be important at all.



LIQUID JOY
c/o 'CLOISTERS'
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